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COMPLETE METHOD OF SINGING

BY

LUIGI LABLACHE

OLIVER DITSON COMPANY

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COMPLETE METHOD OF

SINGING

A RATIONAL ANALYSIS OF THE PRINCIPLES FOR DEVELOPING THE VOICE AND RENDERING IT FLEXIBLE TOGETHER WITH PROGRESSIVE VOCALIZING EXERCISES

BY

LUIGI LABLACHE

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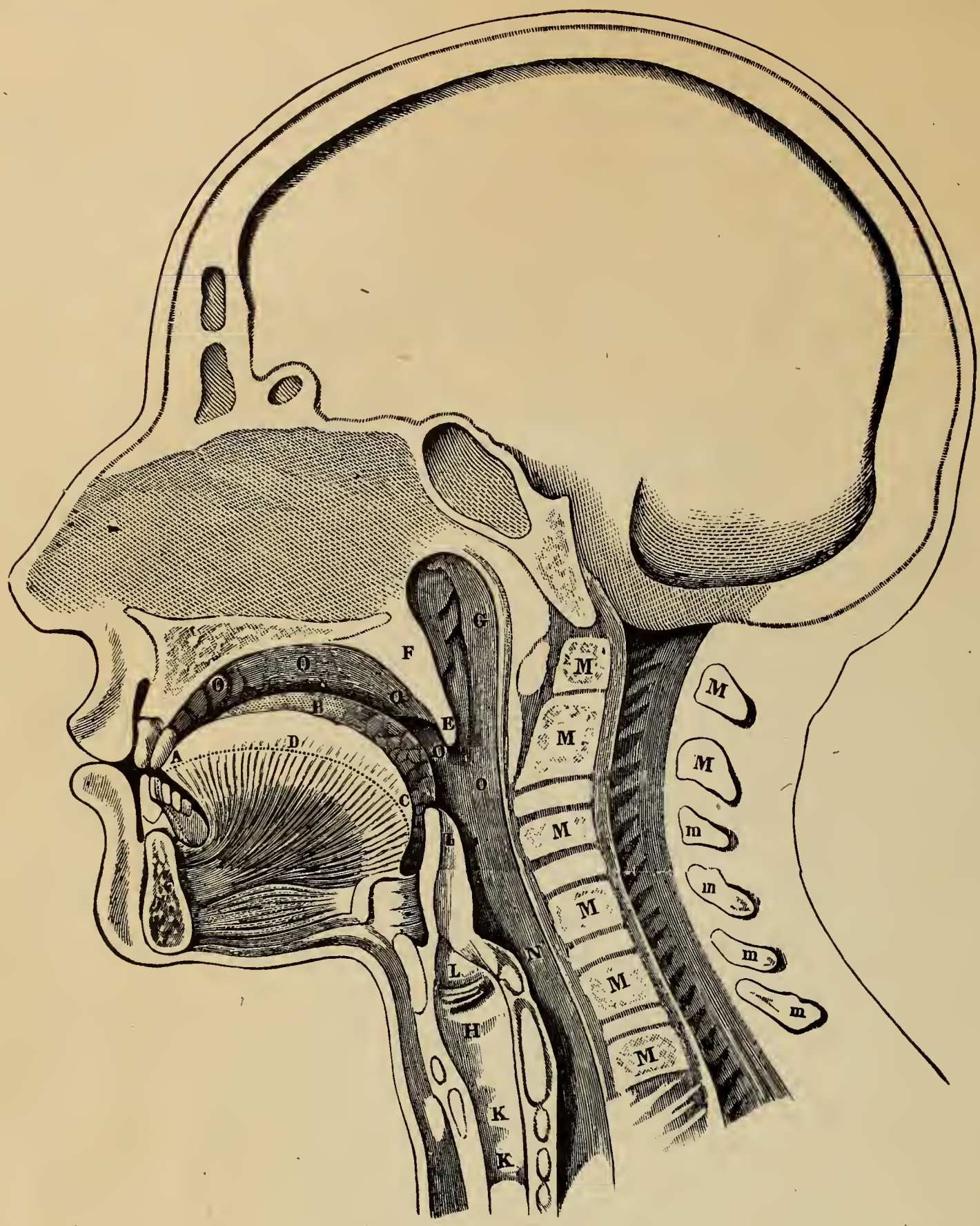
Parts of the Mouth and Throat brought into action in the Cultivation of the Human Voice.



This Plate represents all the parts of the mouth and of the throat which are brought into action in the cultivation and development of the human voice. When the mouth is shut, the tongue takes the shape of A, B, C. E is the uvula; F, the soft palate; G, the passage which communicates with the nose; H, the larynx; I, the Epiglottis; K, the Windpipe; L, the Glottis, or opening of the Larynx, passing through which the breath in ascending from the lungs, produces the vocal sounds; M, the cervical vertebræ; N, the cavity of the throat; O, the cavity of the mouth.

The windpipe has a natural elevation and depression, and therefore gives the larynx a movement either downward towards N, the cavity of the throat, or upwards towards O, the cavity of the mouth. In producing the grave sounds, the windpipe, K, descending, the larynx, H, is inclined towards the cavity of the throat, N; and in passing from the grave to the acute sounds, the windpipe gradually ascending, raises the larynx, which then inclines towards the cavity of the mouth, O; and this is the cause of those sounds to which the name of "head voice" is given. During this action, the interior muscles of the larynx dilate or contract; in dilating they produce the grave, and in contracting the acute sounds.

The elastic action of the muscles gives the glottis the power of forming itself into a variety of spaces, and as every sound requires a particular space in which to be produced, so from these various spaces are derived all the sounds of the voice. But the quality of the voice is shown by the position of the vocal organs in the throat, as I have before observed.

In pronouncing the open sound of the Italian *a*, the mouth has a pleasant, smiling appearance. The tongue lies flat, as A, D, C, The soft palate, F, and the uvula, E, stretch towards G, the passage communicating with the nose, and thus form a space sufficiently large to allow the sound to pass through it quite freely, and with a capability of expansion. This is the only position proper for practice; all others produce injurious effects and bad habits, of which I will mention the following: —

1st. The projection of the lips, as in pronouncing the vowel *o* This position, by compressing the muscles of the throat, prevents a free expansion of the sound, which, consequently, is thick in quality, and deficient in power of vibration.

2d, Too much lateral extension of the lips, produces a weak quality of sound, because in this position the muscles of the throat become stiff, and therefore the sound has but little power of vibration, and no capability of expansion.

3d. To close the teeth too much, produces an effect almost similar to that caused by shutting the mouth. The whole space, therefore, becoming contracted, the tongue curvin itself nearly as A, B, C, in the plate, and the soft palat and uvula descending, the sound is no longer able to issue freely, but introducing itself into the passage, G, which communicates with the nose, i becomes in consequncee, nasal

LABLACHE'S METHOD OF SINGING.

CHAPTER I.

OF THE STUDY OF SINGING.

The study of singing can be undertaken, before that age at which the voice is generally supposed to change, without any danger to the health or to the voice. But, *during the period of transition*, it is necessary either to interrupt the exercises altogether, or to sing only very moderately, and entirely abandon the employment of sounds extremely high or low. The skilful and conscientious teacher must determine the best course for the interest of the pupil intrusted to his care.

There are three things to consider in the art of singing; — First, sentiment; second, voice; third, execution. Sentiment and voice are chiefly the gift of nature. Study can develop and strengthen them, but it cannot give them to one who is entirely destitute of them. Execution can be acquired and perfected, with more or less labor, according to the aptness of the individual.

As before singing well it is necessary to sing in some manner, we shall have to occupy ourselves, at first, with the voice and with its mechanism. We shall afterwards speak of musical sentiment, and of the proper means for developing it.

CHAPTER II.

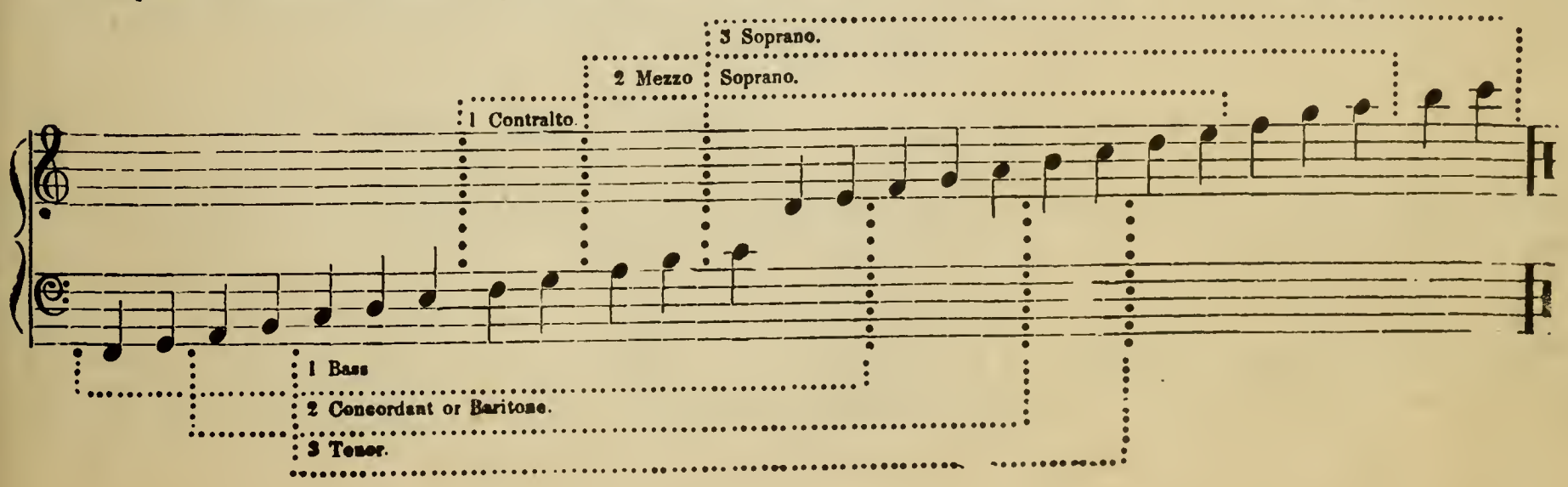
OF THE VOICE, AND OF ITS FORMATION IN GENERAL.

What is called the voice is the sound which human beings have the faculty of producing with their own organs. The lungs and the larynx are the principal agents of it; but it is modified by the co-operation of the maxillary sinuses, the nasal cavities, and the frontal sinuses. The greater or less opening of the upper extremity of the larynx, called the glottis, produce sounds more or less grave. The purity of the voice depends upon the exact relation which there should be between the degree of opening of the glottis, and the degree of elevation of the sound which it is desired to produce.

What is called talent for singing consists then principally in the aptness to seize this relation, and in the promptness with which this organ can articulate the sounds which the mind has conceived.

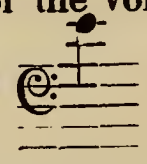
DIVISION OF THE VOICE.

The compass of sounds formed by the human voice, may be presented by the following scale: —

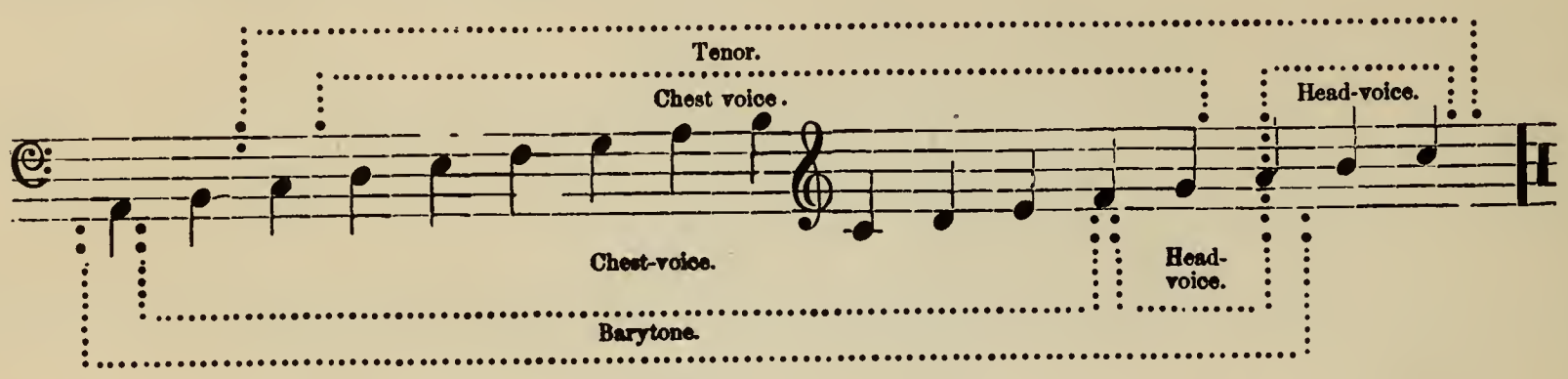


This scale is formed, as may be seen, by six kinds of voice; — three male, (Bass, Concordant or Barytone and Tenor) and three female, (Contralto, Mezzo-Soprano, and Soprano). It may be observed that No's. 1 2, and 3, of the female voice, correspond to Nos. 1, 2, and 3, of the male voice, at the distance of one octave above; thus the Contralto has the same compass as the Bass, and so on.

OF THE REGISTERS OF THE VOICE.

Men have the faculty of forming two series of sounds, which are called registers of the voice. The first series commences with the lowest note of the voice, and extends for the Bass as far as  and is called the Chest-register. Above this sound would begin another series, which would be called the Head-register; but the Bass voice has such a force, in its Chest-register, that it is almost impossible to well unite or equalize these two qualities of sounds. Hence the use of sounds of the Head-register has been discarded in this kind of voice.

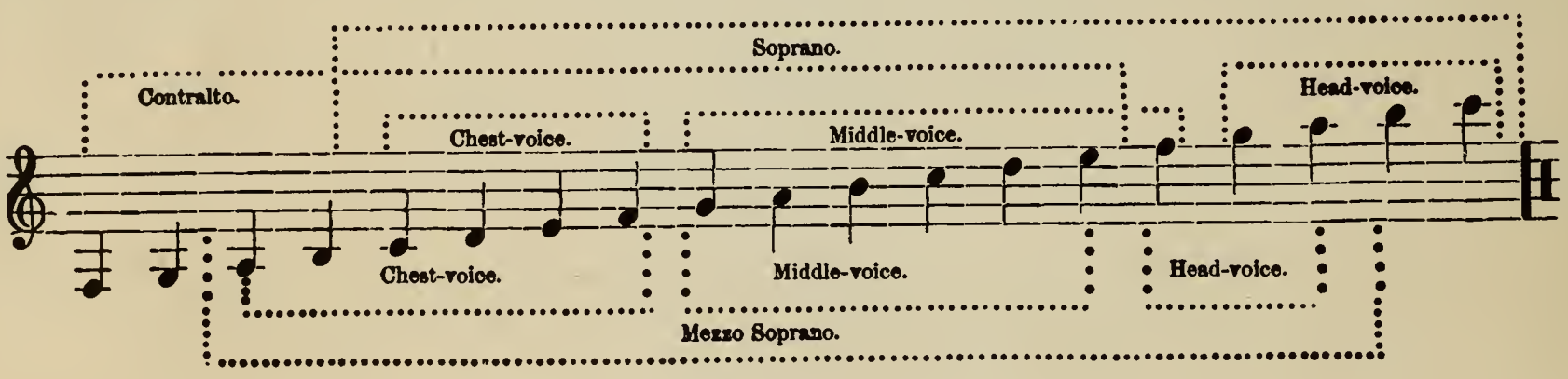
Barytone and Tenor voices, which are softer and more flexible, can make use of the two registers and these are distributed in the following manner.



The female voice is divided into three series of sounds, or registers; the Chest, Medium, and Head-registers The Contralto voice, which is the Bass of the female voice, rarely employs the Head-register.

This voice varies in its capacities with almost every individual; hence it is impossible to fix the limits of its registers precisely.

The Mezzo-Soprano and the Soprano, divide their sounds in the following manner.



CHAPTER III.

OF THE MANNER OF EXERCISING THE VOICE.

Experience has shown, that, in order to form the voice and equalize it, the pupil should sing much on the vowel sound à,* and a little also, but at a later period, on the sound ā.† This is called vocalizing.

Vocalizing, by laying bare, so to speak, all the faults of the voice, which would be in part disguised by the employment of words, becomes for this reason the most efficacious means of combatting them.

The conditions of good vocalizing are, first, to know how to hold the mouth well; second, to breathe well; third, to form and send forth the sounds of the different registers; fourth, to pass insensibly from the sounds

* a, as in far. † ā, as in fate

of one register to those of another; fifth, to attack and connect sounds for forming successions. We proceed to devote a special section to the analysis of each of these conditions.

ON THE POSITION OF THE MOUTH.

The mouth should be kept smiling, without distortion, and opened sufficiently to admit the end of the forefinger.

The jaws should not remain always perpendicular one over the other, (as has been wrongly said,) but in the position which is most natural for the conformation of the pupil's mouth.

The tongue should be suspended, and placed in such a manner as to leave the greatest possible open space

ON THE RESPIRATION.

A long and easy breathing is one of the most essential qualities for the singer. Hence we persuade the pupil to practise holding his breath for a long time, even without singing. In order to take in the breath, he should be careful to make the chest rise and swell as much as possible. He should remain in this position as long as he can, and then he should let the breath flow out very slowly, until his chest has regained its natural position. Afterwards he should begin again, observing that the mouth is moderately open, as well in drawing in the air, as in pressing it out again. By this exercise, lungs of a moderate capacity will become able to furnish a well-pitched sound which will last from eighteen to twenty seconds

TO FORM SOUNDS OF DIFFERENT REGISTERS.

The sounds of the Chest-register should be produced by sending forth the breath freely, and in such a manner as not to strike against any part of the mouth on its passage; the least rubbing against the glands destroys the vibrating quality of the tone. Females will obtain them more easily by keeping the mouth a little rounded.

The Medium sounds are produced by directing the breath against the upper teeth.

The Head sounds are made by directing the breath entirely towards the frontal sinuses.

There are two faults to be avoided in the delivery of the voice; — first, the guttural sound; second, the nasal sound. The first proceeds from the fact that the tongue is too much pressed backwards, and against the lower part of the mouth. It may be avoided by pushing the tongue forward a little, and keeping it suspended. The second is because the breath is forced into the cavities of the nose. With attention, beginners who may have a tendency to this, will be able to avoid it easily; but, in order to eradicate it with persons with whom it is a habit of long standing, there is no other means than that of making them vocalize at first upon the vowel ō, then upon ä and upon ā, holding the nose pinched in such a manner that the breath cannot pass at all. This expedient is the only one the efficaciousness of which has been proved to us by experience; we point it out without fear of ridicule, persuaded, as we are, that when the pupil shall have become able to send forth his voice in this manner, the fault will have disappeared entirely. Observe only this, that one should not attempt to sing with words in this manner; it is quite impossible.

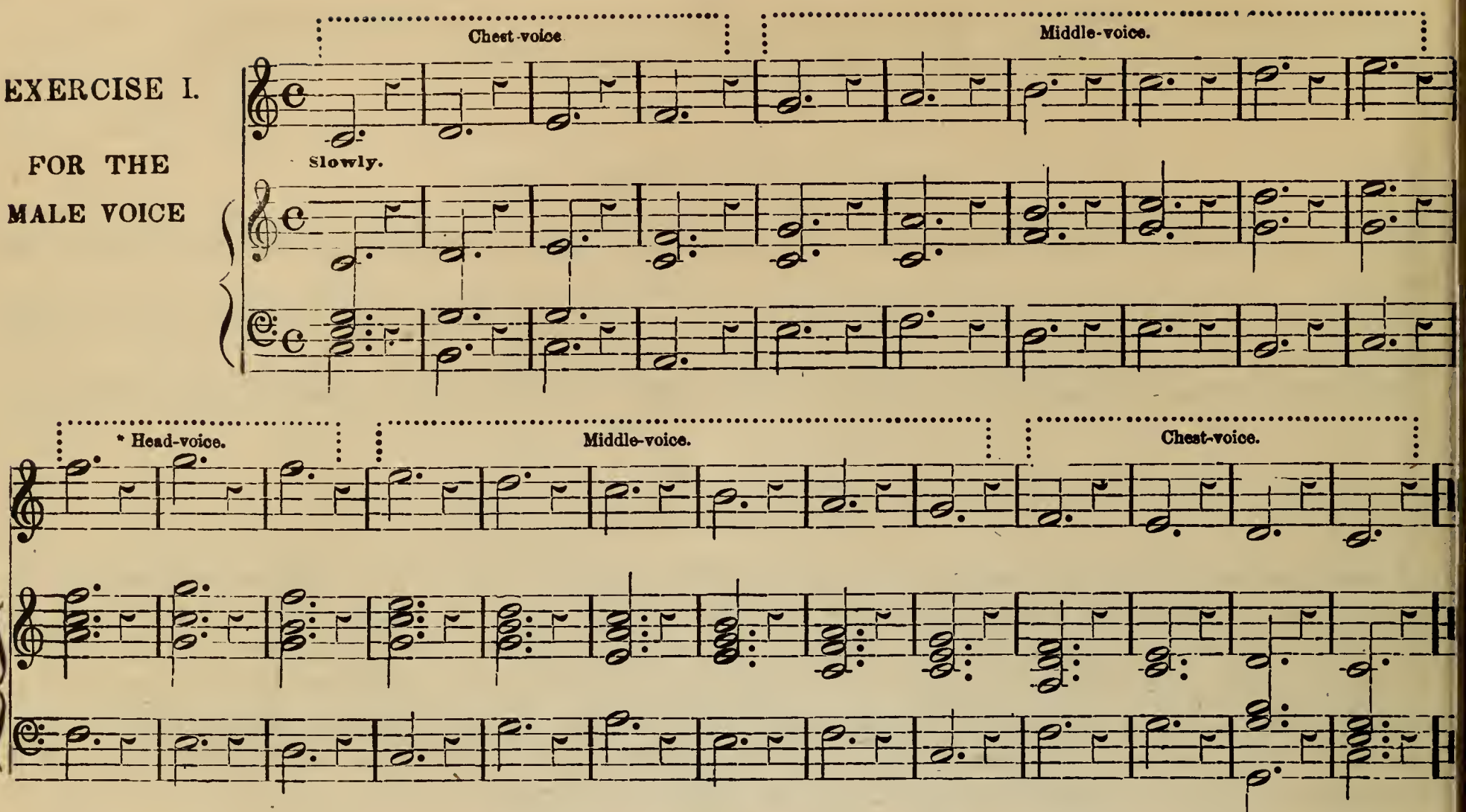
Every sound ought to be uttered without feeling or groping about for it. Many persons, when they are required to sound Do, are disposed to strike La or Si, and then lead the voice rapidly up to the required Do. This occurs frequently in striking notes which are pretty high. It is a fault which must be carefully avoided.

We must also avoid commencing a sound, by preceding it with a kind of preparation, which may be expressed by *um*.

When one finishes a sound without having exhausted all the breath, it is necessary to use care to stop the remaining breath very gently, and not to fling it out with a kind of expiration very disagreeable to hear We should equally avoid shutting the mouth as soon as the sound is finished.

EXERCISE I.

FOR THE MALE VOICE



This exercise should be performed by forming the sounds, according to the principles given above, and breathing on each rest.

For Barytone and Mezzo-Soprano voices, this exercise should be commenced a third lower; and for Contralto and Bass voices, it should be transposed a fourth.

OF THE MANNER OF UNITING SOUNDS OF DIFFERENT REGISTERS

The two registers of the male voice frequently afford unequal sounds, which would produce a very disagreeable effect, if the ability to unite them could not be attained by study. The highest tones of the chest are very strong, by the very effort which they require, while the first head-tones are very soft and often feeble. Hence it is necessary to apply one's self to strengthening the latter, and softening the former. As our organs permit us to produce the extreme sounds of one register, in the next register, the best means of uniting the two kinds of sounds, is to begin by making a single sound pass from the chest-register to the head-register, and vice versa.

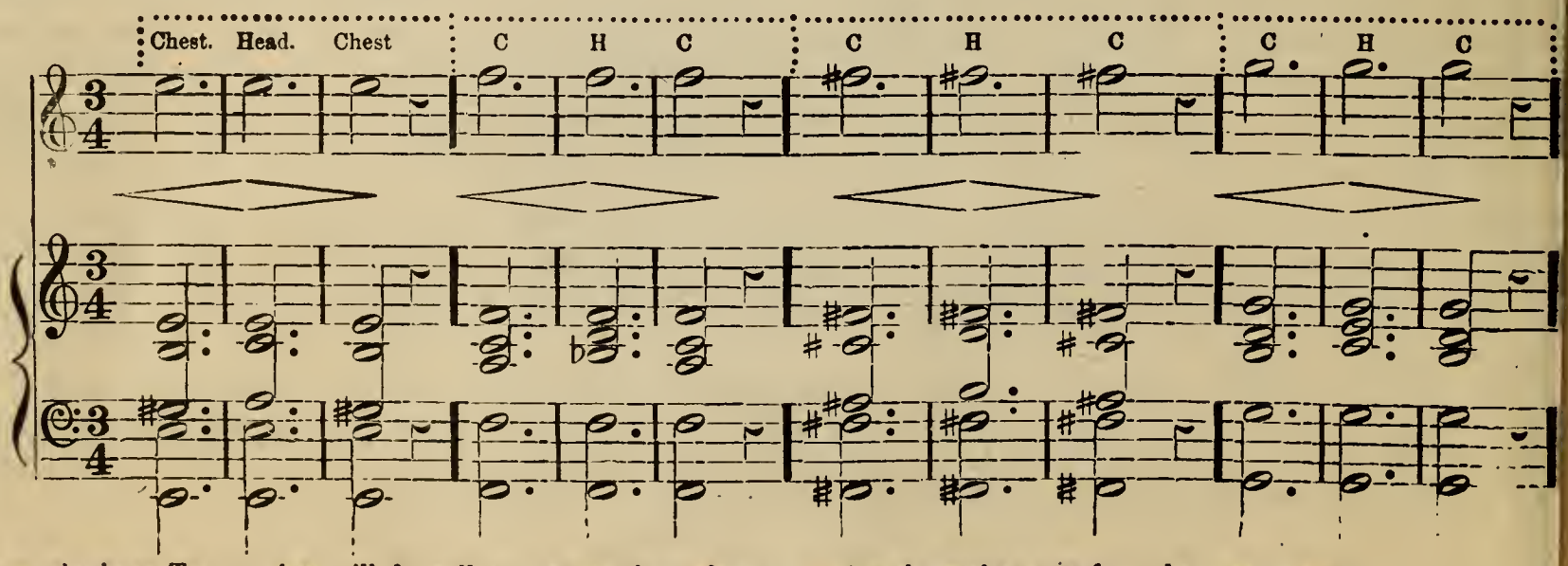
EXERCISES FOR UNITING THE CHEST-VOICE WITH THE HEAD-VOICE.

The letter C indicates the Chest-voice, and the letter H indicates the Head-voice.

To facilitate the reading for amateurs, we have written all the exercises in the treble clef, though for male voices this manner of writing is not regular.

EXERCISE II.

FOR THE MALE VOICE.

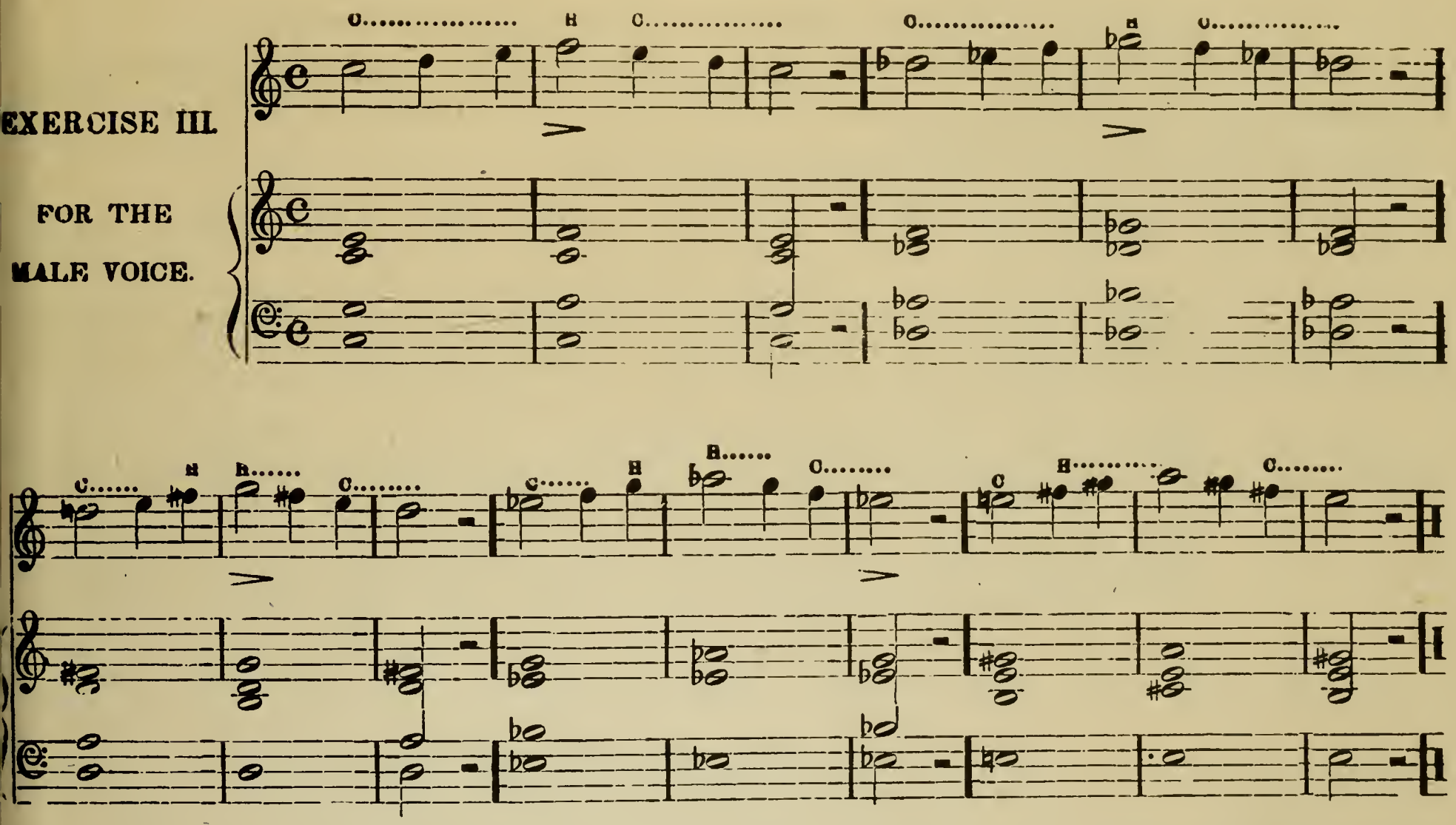


* Men who have Tenor voices will do well to exercise themselves in singing the entire scale from the chest-voice

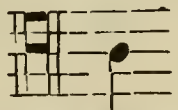
EXERCISE III.

FOR THE

MALE VOICE.



Tenor voices can form a kind of sound which is called *mixed*, because it combines the vibrating quality of the chest-sounds with the softness of the head-sounds.

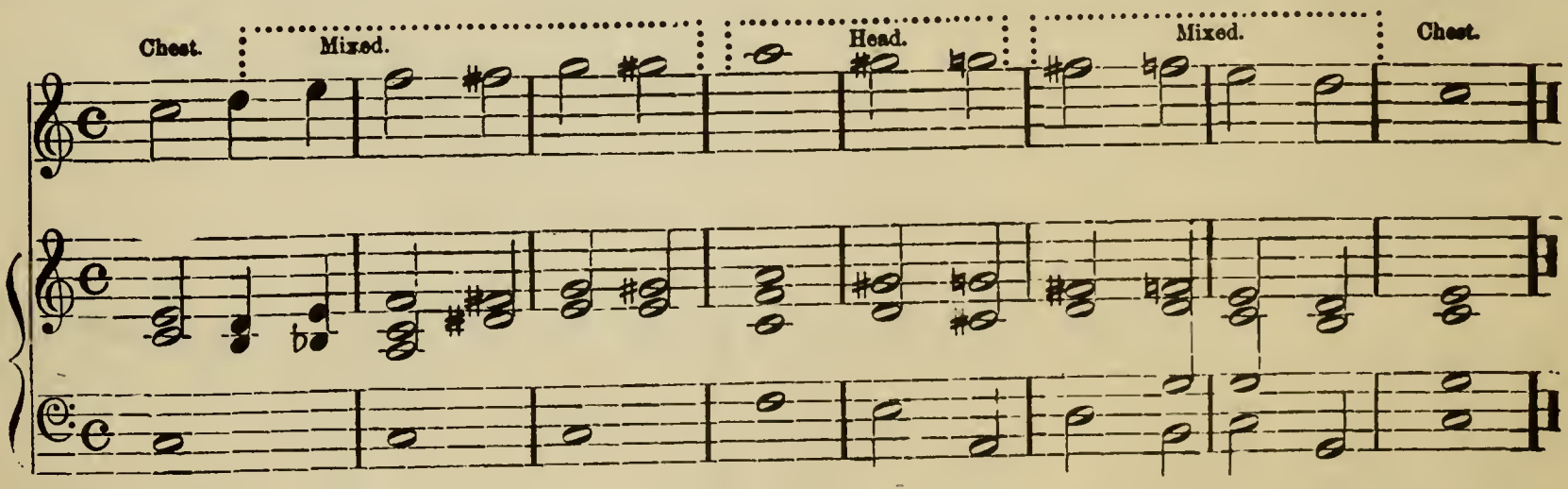
It is very difficult to fix the upward and downward limits of this kind of voice. We have heard Tenors who, in descending scales, prolonged it even to  and only regained the chest-sound at the lower G. This aided them admirably in making the difference of sound, existing between the chest and head-registers, disappear.

Hence we urge Tenor pupils to exercise this kind of voice in its whole extent. As for the means to be employed, they can only be pointed out by the verbal instruction of the professor. We shall merely recommend to them to guard themselves against the habit of the guttural sound, which is easily contracted in the use of the mixed voice.

EXERCISE IV

FOR THE

MIXED VOICE



Although female voices have in fact three registers in the compass of their voice, the passage from the medium to the head-voice offers but little difficulty to them. They should, above all, direct their attention to the union of the chest-register and the medium-register. The difficulty to be overcome is the same which men experience, and the means to be employed are identical, namely, weakening the high sounds of the chest, and strengthening the first tones of the medium.

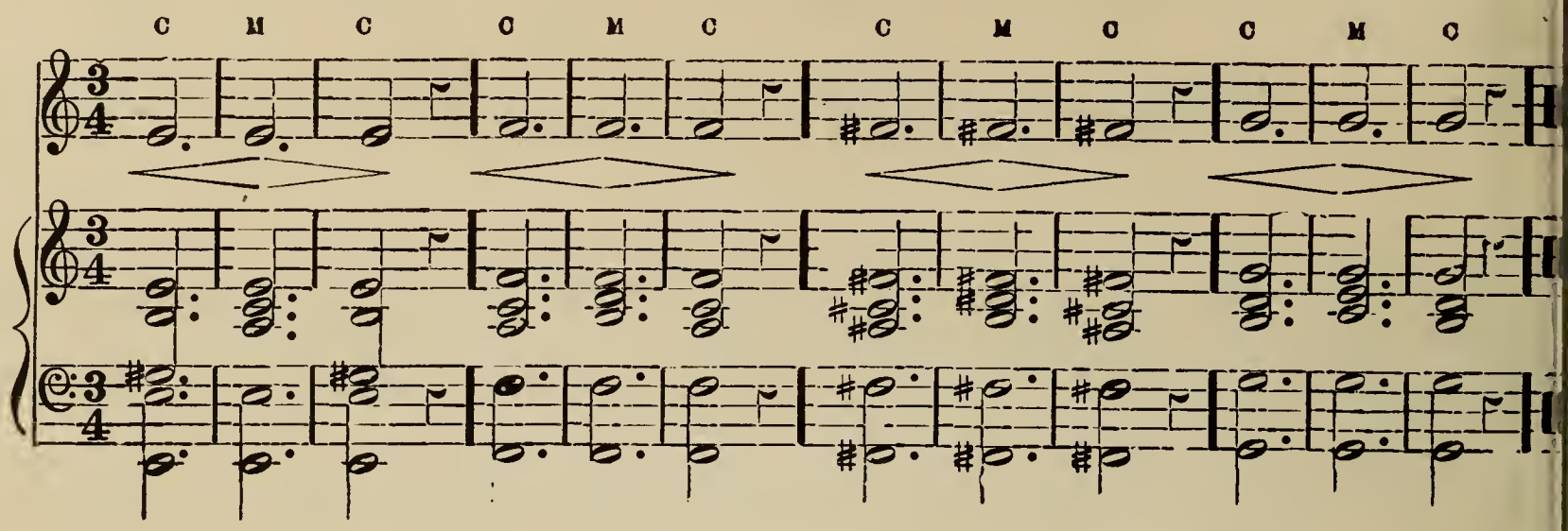
EXERCISES FOR UNITING THE CHEST-VOICE WITH THE MEDIUM-VOICE

There are many female voices which experience almost no difficulty in changing the register; these are generally those which have not great power. It is for the master to distinguish who need to perform these exercises, and who can do without them.

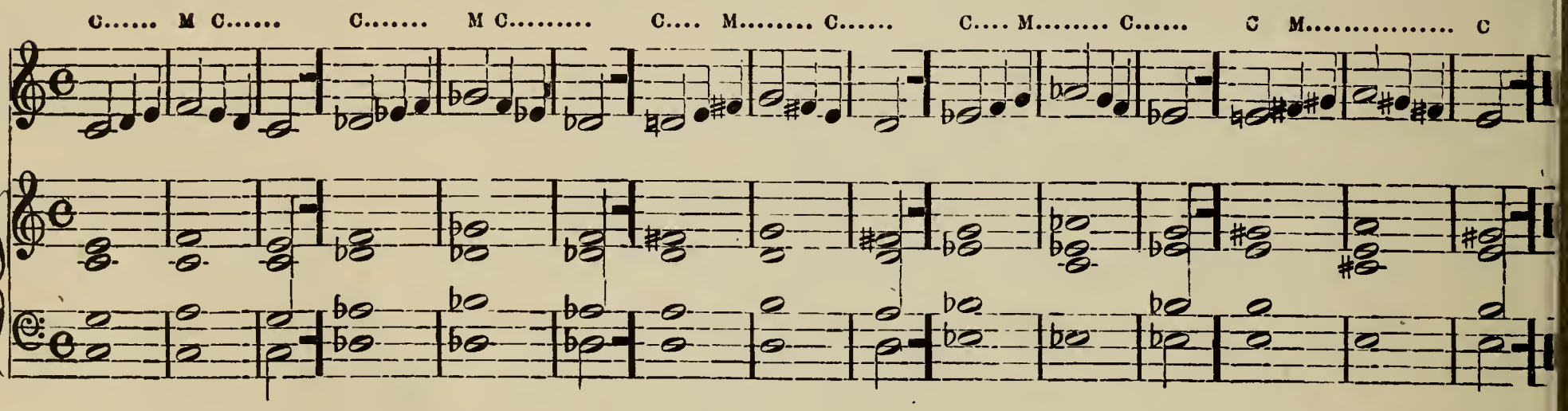
The letter C indicates the chest-voice, and M the medium-voice.

EXERCISE V.

FOR THE FEMALE VOICE.



EXERCISE VI. FOR THE FEMALE VOICE.



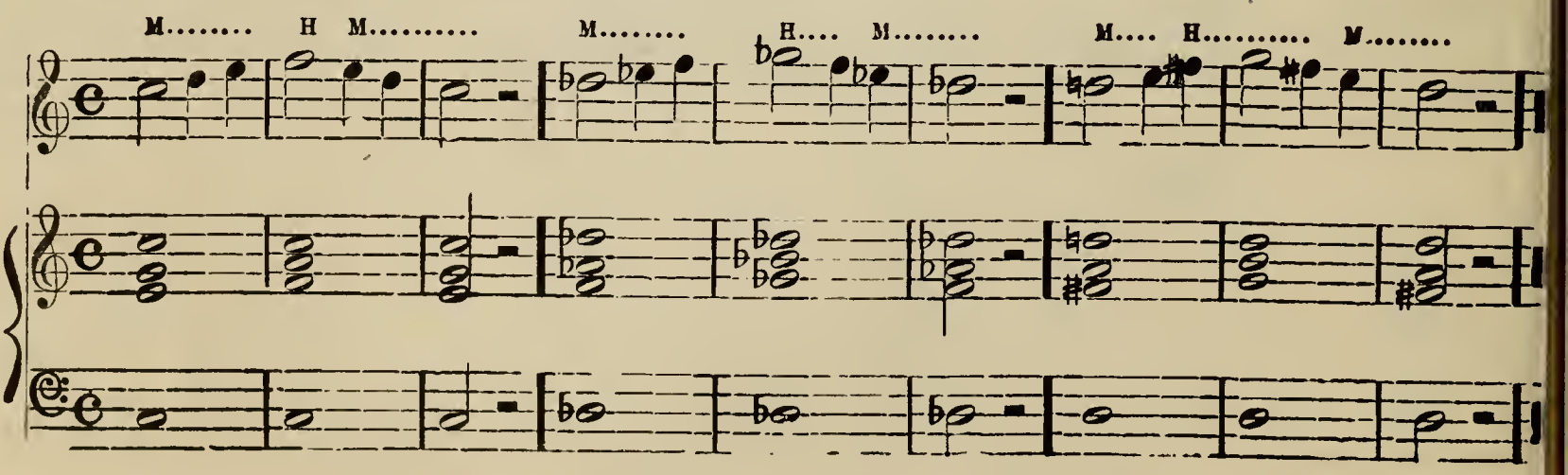
As the head-tones with females are stronger than the medium-tones, in order to unite these two registers they must follow a process the reverse of the preceding; that is to say, they must strengthen as much as possible the last medium-tones, and soften the first head-tones.

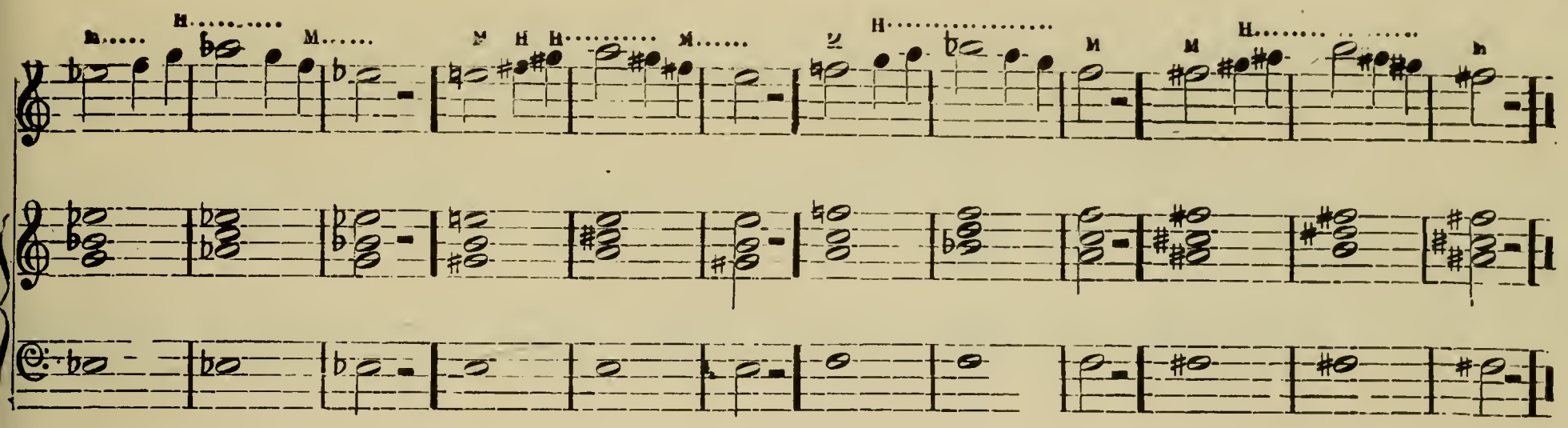
EXERCISES FOR UNITING THE MEDIUM-VOICE WITH THE HEAD-VOICE.

The letter M indicates the medium-voice, and H the head-voice.

EXERCISE VII

FOR THE FEMALE VOICE.





These exercises ought to be sung very slowly at first, and in proportion as the pupil shall acquire facility in passing from one register to the other, he can accelerate the movement.

It is to be observed that in singing scales of a certain quickness, the voice should not be changed on the first tone of a register; but the use of that register, in which the singer finds himself, should be prolonged as much as can be done without injury to the quality of the sounds.

These instructions are applicable to Tenor and Soprano, Barytone and Mezzo-Soprano voices. For the two last named voices, the master will select among the exercises those which are within the limits of their respective registers.

We have already said that for Bass voices the union of the two registers is almost impossible. Hence it is unnecessary for them to dwell upon exercises only made for attaining this end.

As for Contralto voices, they are so varied in their capacities that it is impossible to prescribe general studies for them. At the same time, the greatest part of them ought to perform these exercises, for uniting the chest voice with the medium-voice, these two registers being almost always well defined.

TO ATTACK AND TO CONNECT SOUNDS.

Sounds which should form connected successions, as diatonic and other scales, ought to be attacked boldly and connected, without sliding, (save in the case of Portamento, of which we shall speak at a later period.)

We should pass suddenly from one to the other, but without giving to each of them an impact of the chest or of the throat, which would make the singing resemble the manner of playing on the piano of one who should strike all the keys successively with the same finger. The chin, the lips, and the tongue, should remain entirely motionless.

The articulation of the sounds should be formed by the throat alone.

EXERCISES FOR CONNECTING SOUNDS.

The master must take care to transpose these exercises into the keys which are suitable for the different voices which are under his care, and to limit or extend them according to the capacities of each voice. But we recommend to him to insist on the time of the measure, and never permit the pupil to hasten or retard the movement when it has been once given. This is the only means of governing the voice, or, as the Italians call it, *fermar la voce.*

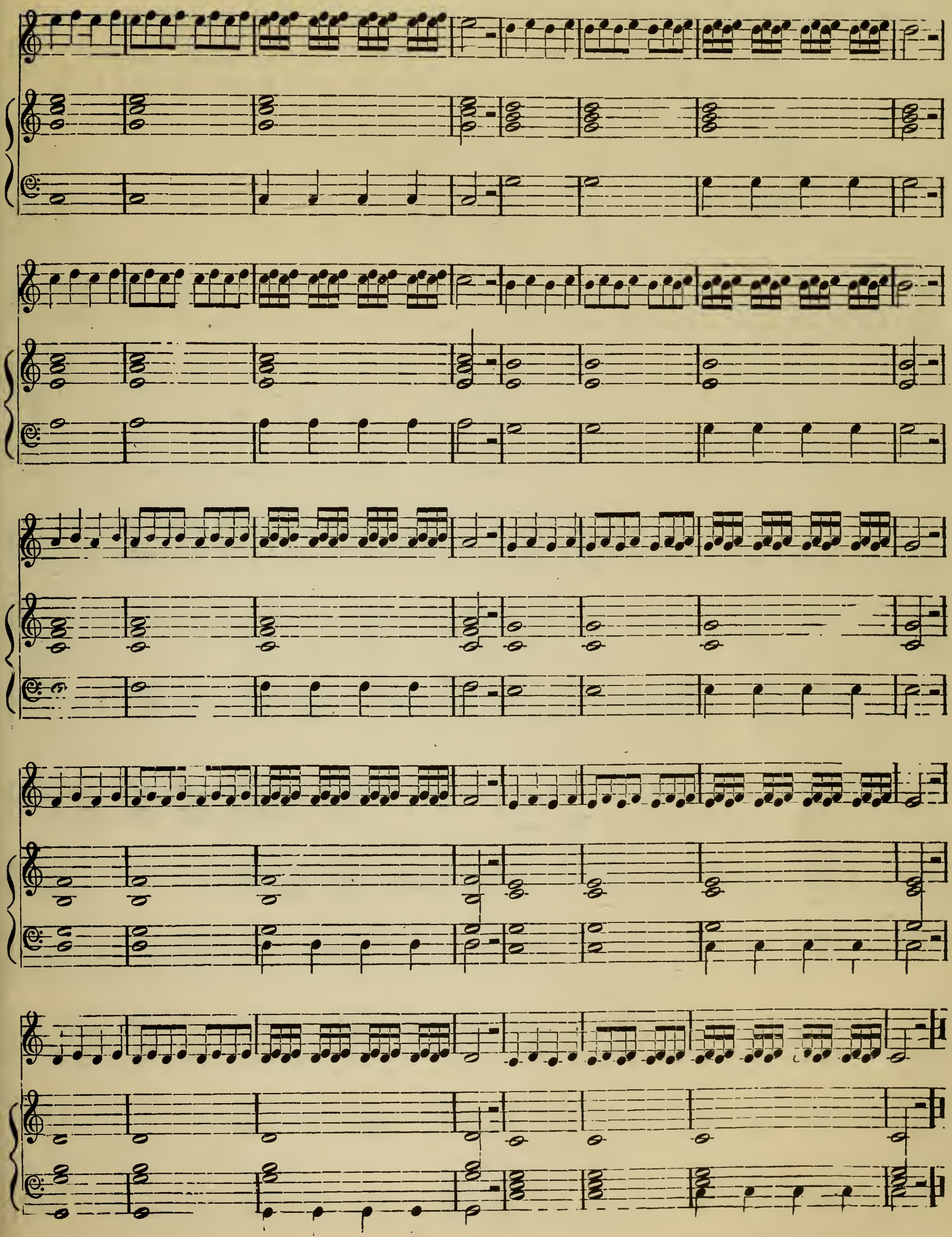
In performing these exercises the pupil should breathe only on the rests.

In the first three of the following exercises, the execution of the measure in sixteenths may be omitted at first

ODERATO

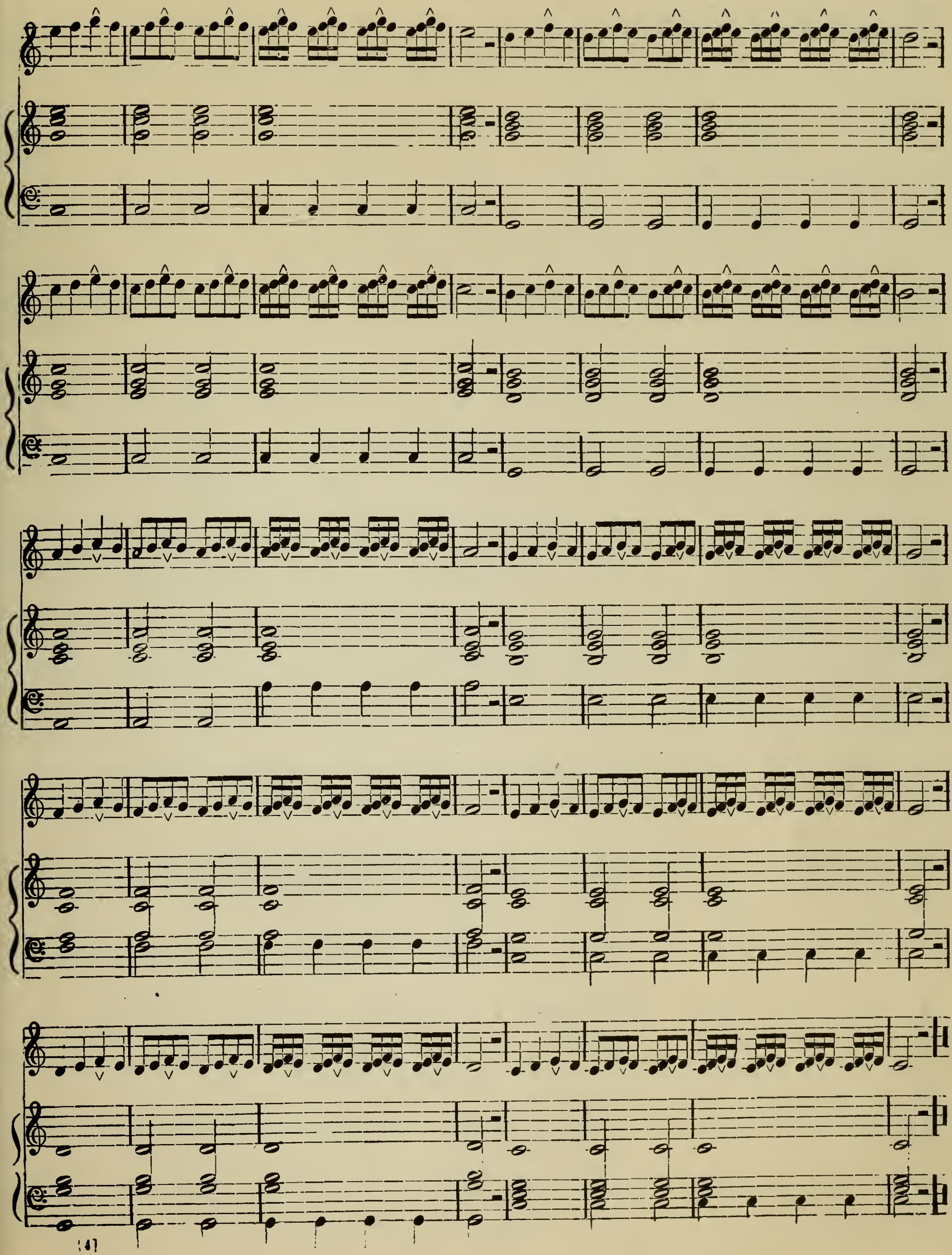
Augment the force towards the end.

EXERCISE VIII.



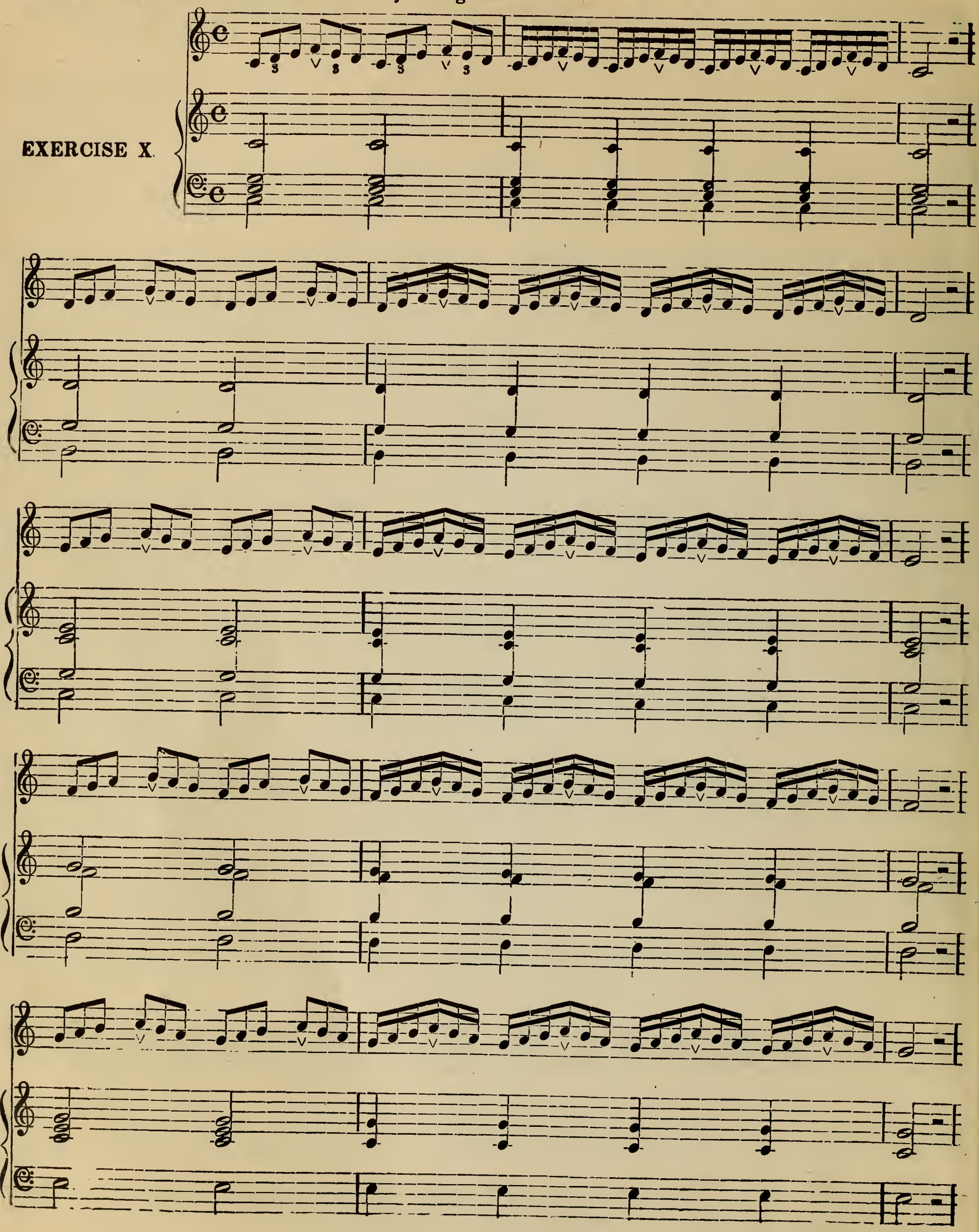
In this exercise more force must be given to the highest note. We have indicated this by the sign ^.

EXERCISE IX.

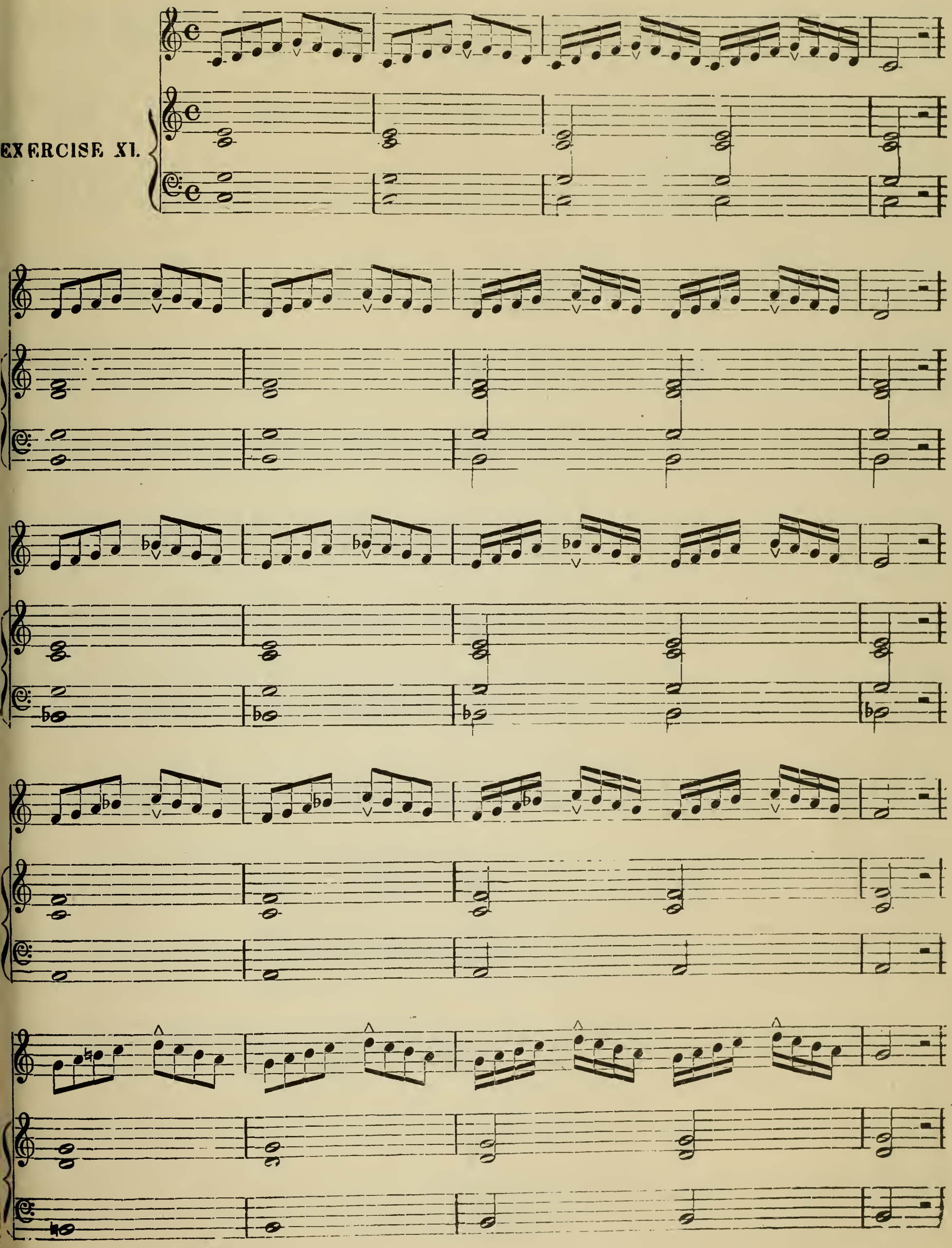


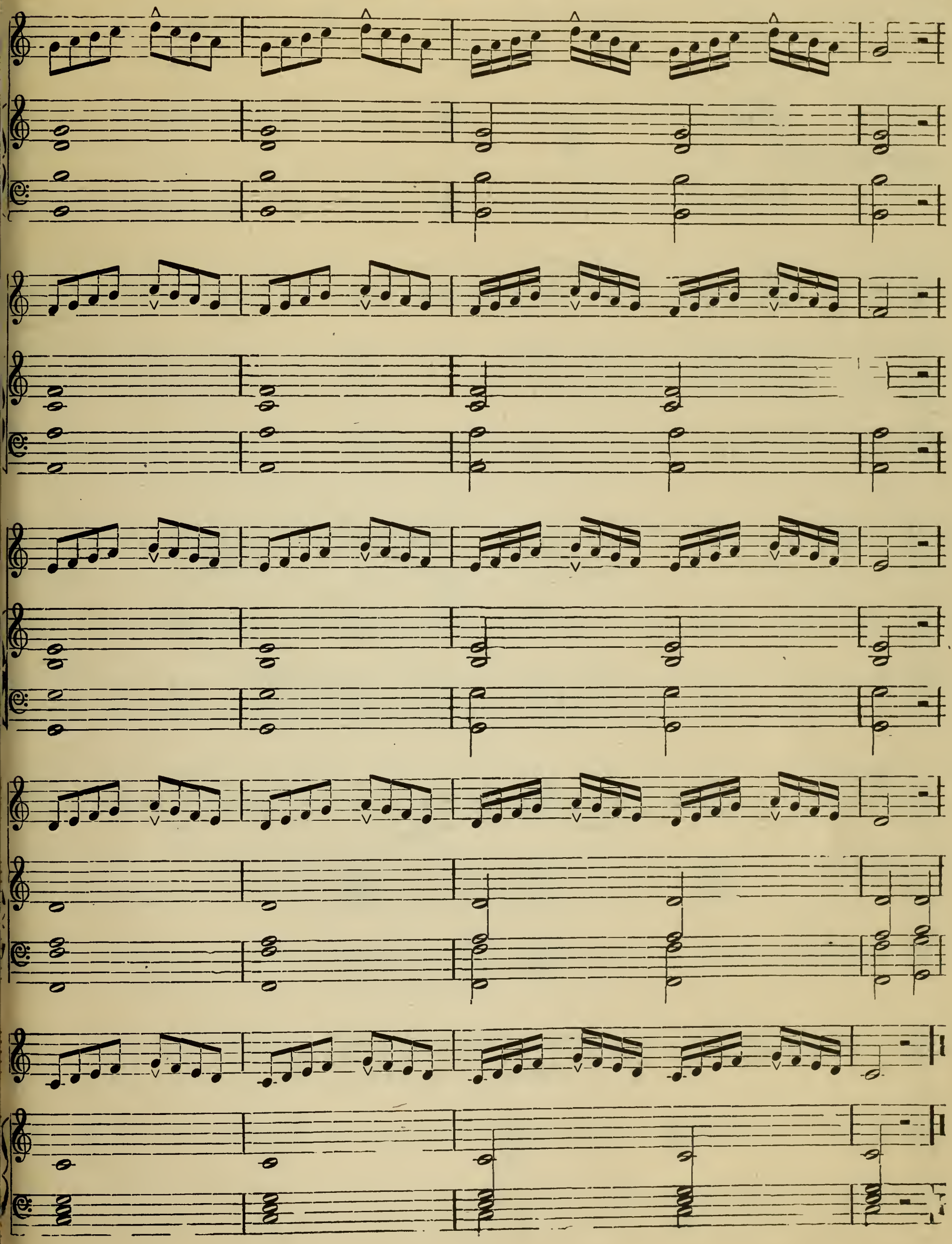
Strike highest note a little more forcibly throughout.

EXERCISE X.

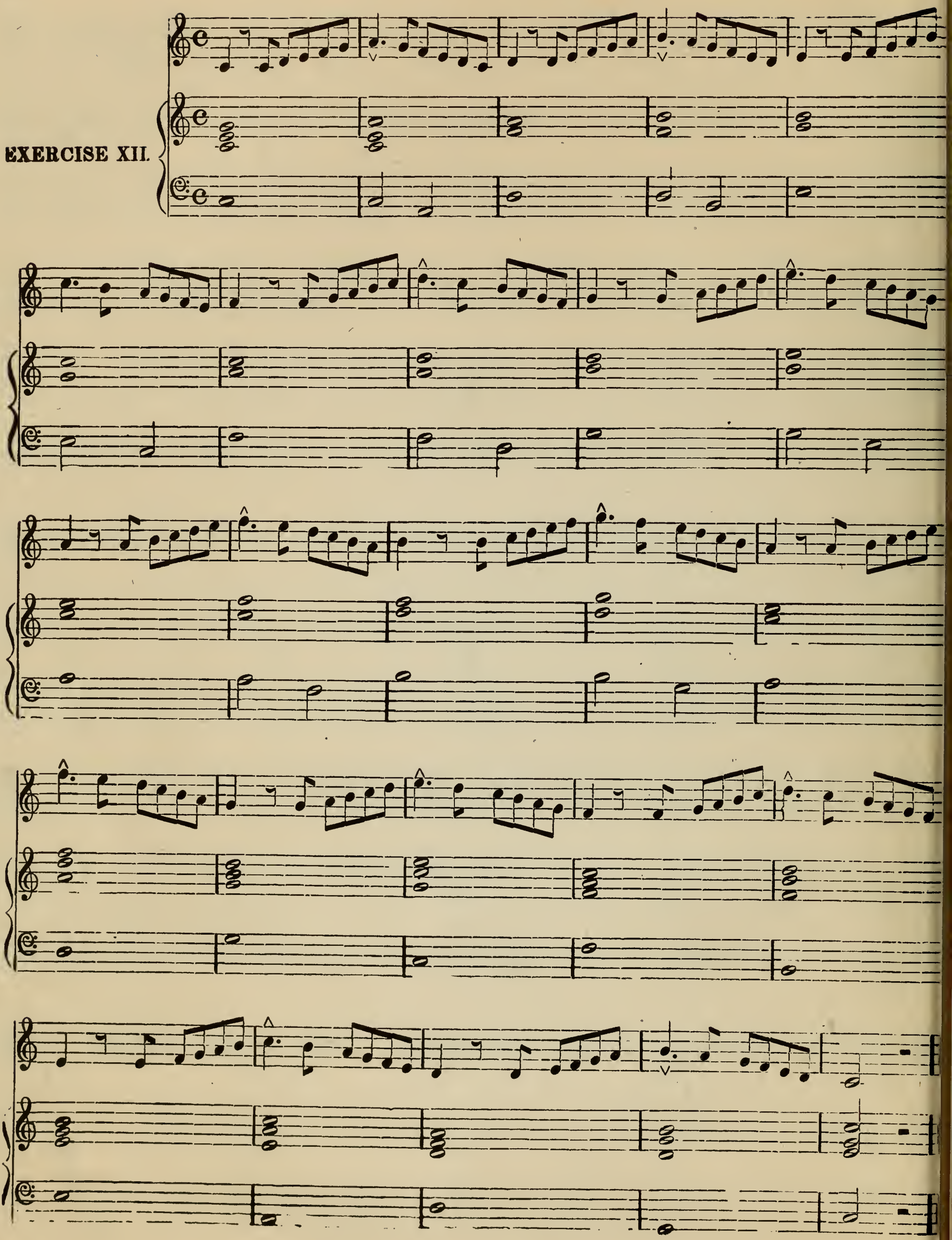


EXERCISE XI.



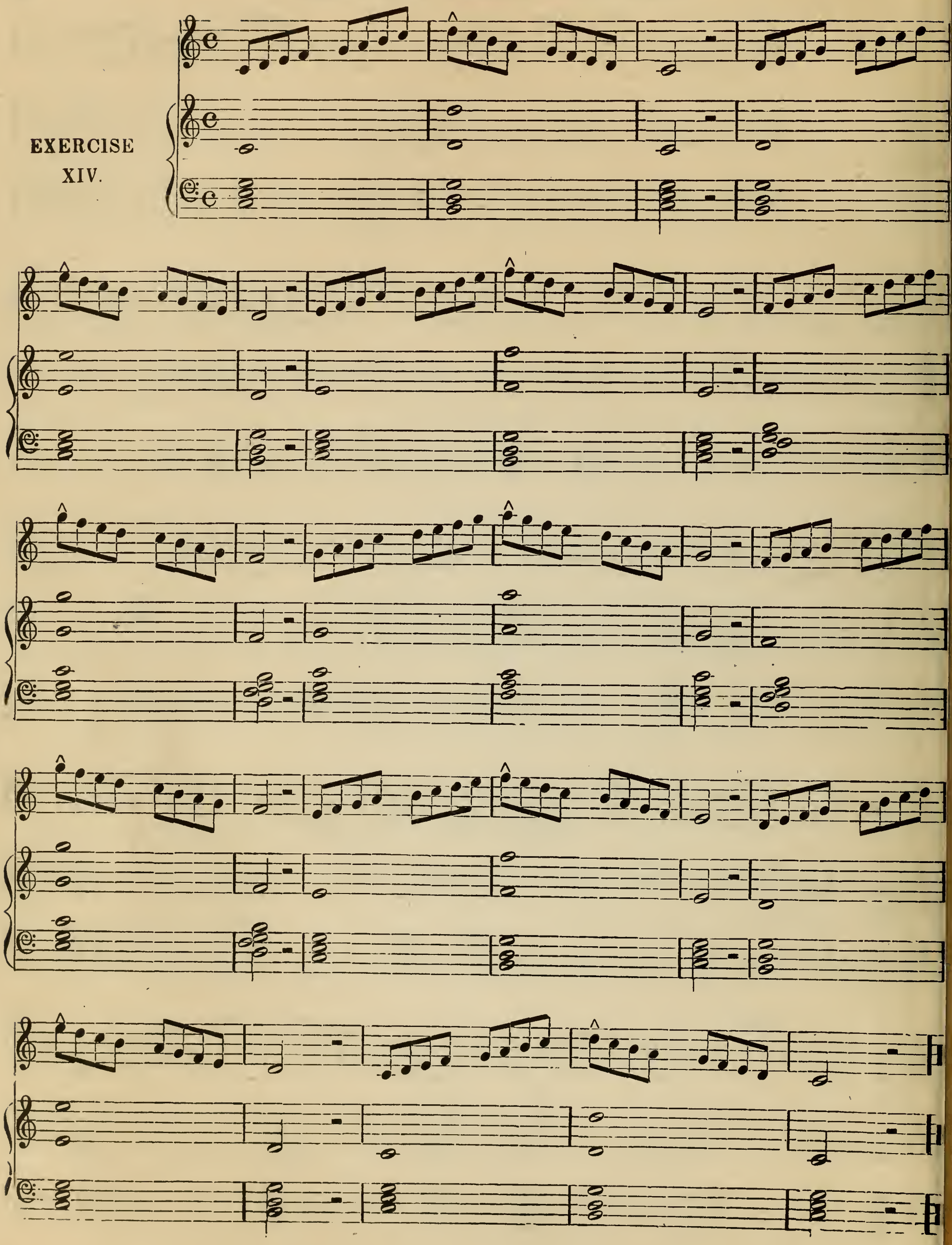


EXERCISE XII.

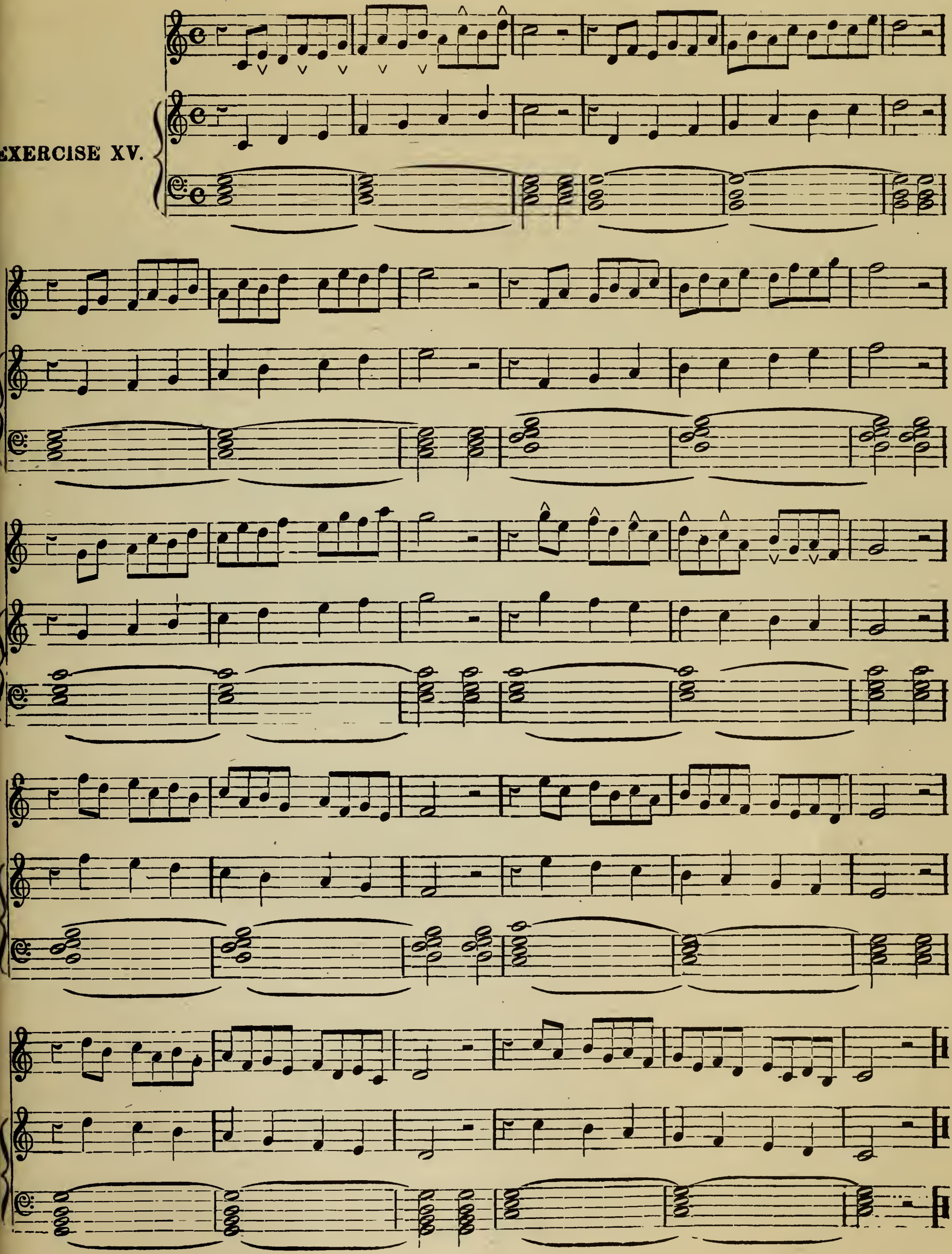


EXERCISE XIII.

EXERCISE XIV.

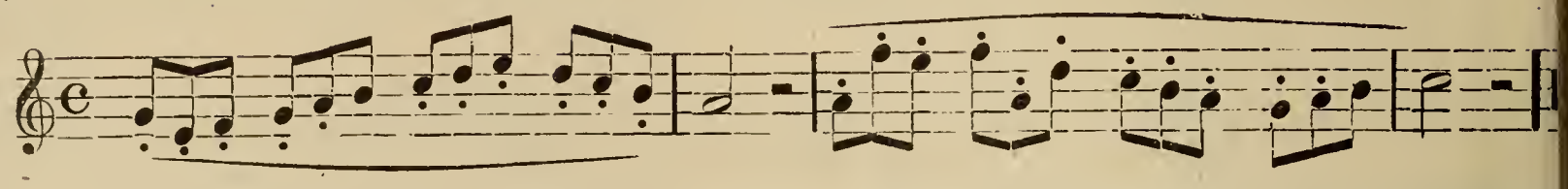


EXERCISE XV.



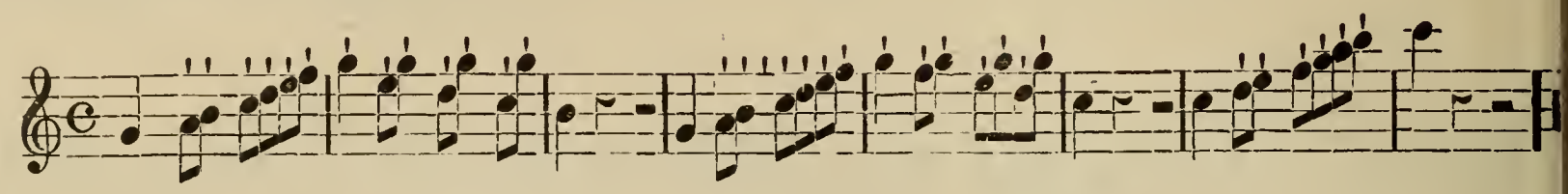
Scales and other passages may undergo two modifications in the execution, which are indicated in t following manner.

EXAMPLE I.
The half Staccato.



The half Staccato is executed by giving to each note a very full impulse of the throat, in such a manner a to let each sound vibrate a little separately.

EXAMPLE II.
The Staccato.*

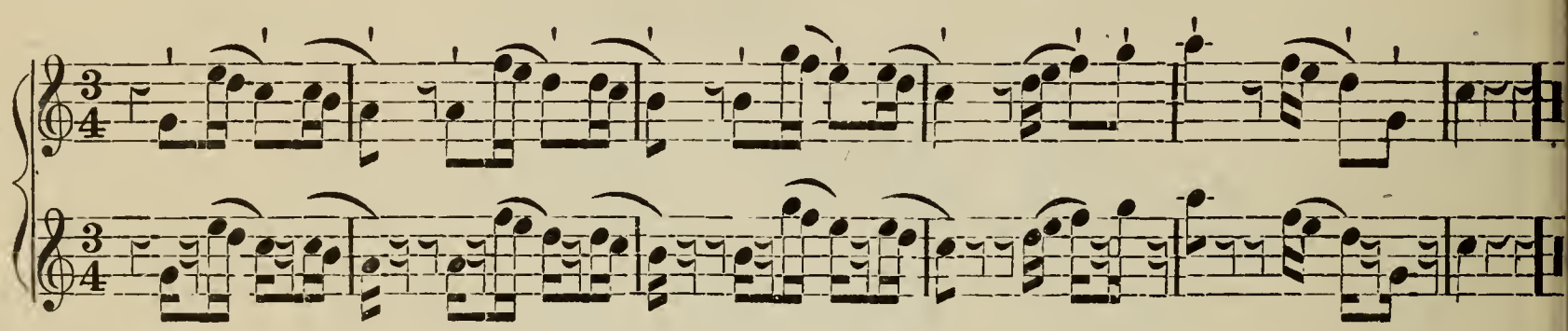


The Staccato is executed by giving a quick and short impulse to each note, in such a manner as to separat it totally, as if it were succeeded by a rest.

There sometimes occurs a staccato note following two connected notes. We should not, in this case, try t give an impulse of the throat to the note. It is only necessary to quit it suddenly, as if its value were diminished by a rest.

EXAMPLE III.

Execution.



The pupil, who has carefully performed the foregoing exercises, ought to possess enough of the mechanism to enter upon measured and melodized studies.

So then, before giving any more passages, we will speak of musical sentiment, and of all that is connected with it.

CHAPTER IV.

ON MUSICAL SENTIMENT.

Musical sentiment is an innate faculty, which may be measured by the degree of emotion which one experiences on hearing music. In its application, it may be divided into Expression, Taste, and Accent.

OF EXPRESSION.

"Expression," says J. J. Rousseau, "is a faculty by which the musician feels deeply, and brings forth, with energy, all the ideas which he ought to bring forth, and all the feelings which he ought to express."

This quality depends on the personal organization; its development, in each individual, is in proportion to that of the faculty of feeling. But in vain would one possess it, to an eminent degree, if he had not acquired by study the means of making use of it. These means constitute, so to speak, the material of expression, and may be reduced to five.

First, Swelling the sounds. *Second*, The Portamento, or carrying the voice. *Third*, Phrasing. *Fourth* Giving light and shade. *Fifth*, Executing the different embellishments of singing.

We proceed to analyze these successively, giving instructions, and furnishing suitable exercises for acquiring them

* In general, all Staccato sounds are executed only by the Soprano voice.

SWELLING SOUNDS.

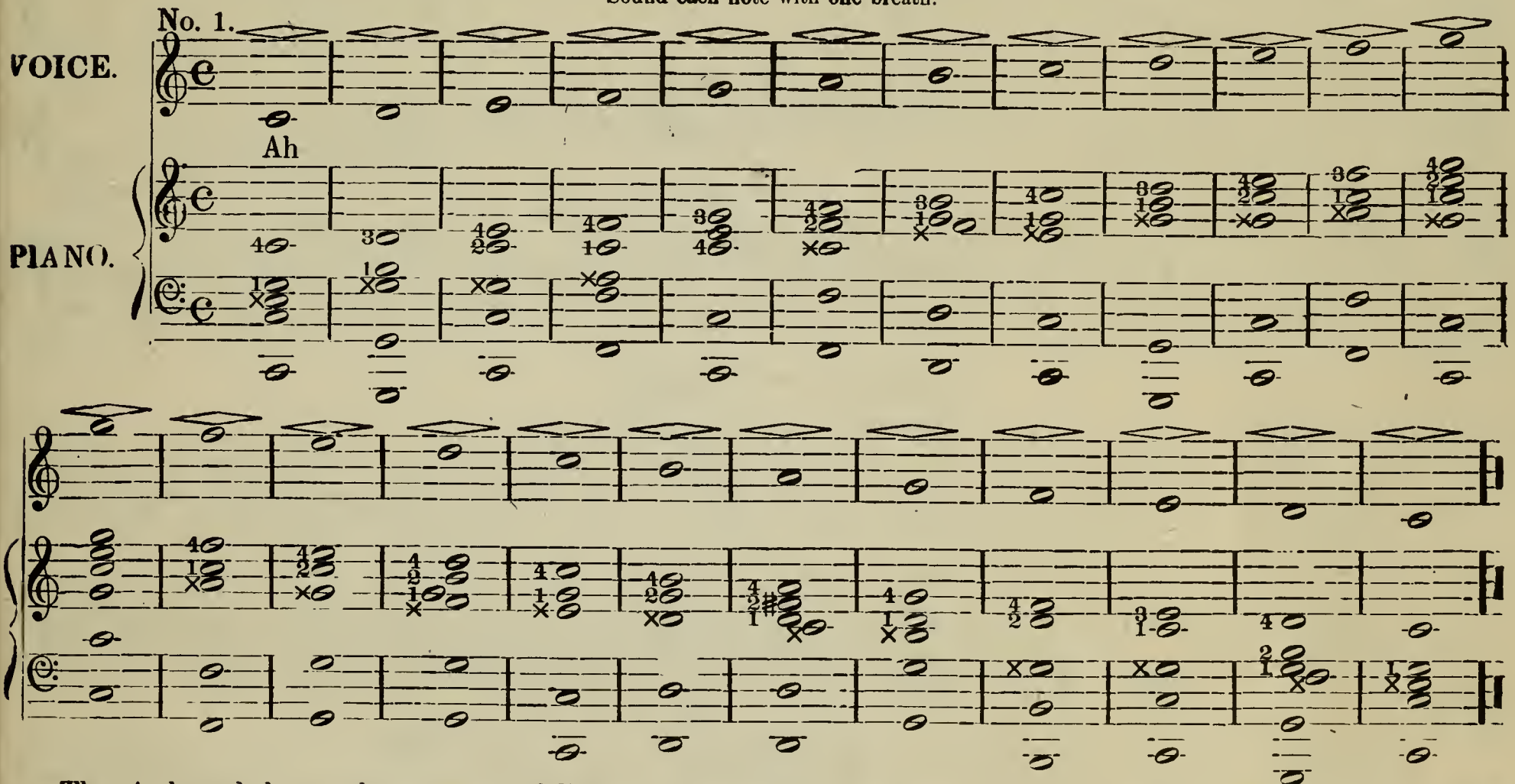
To swell a sound, is to strike it with firmness, but as softly as possible, augmenting the force gradually to the middle of its duration, and from this point to the end, insensibly diminishing to the degree of force with which it was commenced.

To succeed well with the following exercise of the scale with the swell, it is necessary to take breath before each note, according to the instruction given in rule second of Chapter III.; to remain a moment, with the chest raised, before giving forth the voice, and then to strike the sound in the manner we have just mentioned, taking care to make no movement, either with the mouth or with the tongue, while the sound lasts

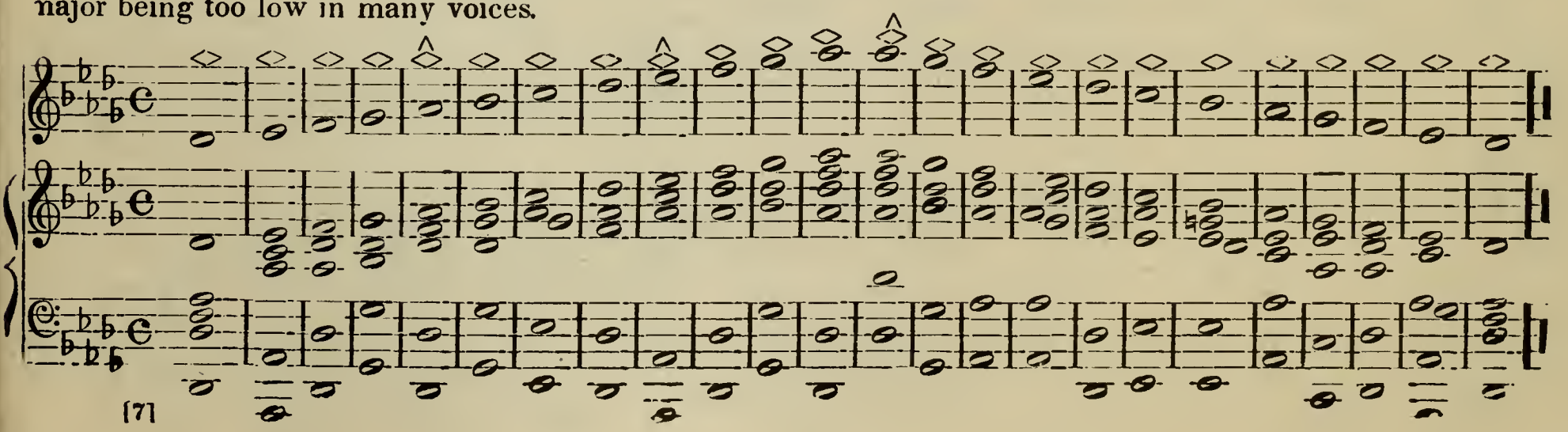
The practise of scales with the swell is the most useful exercise which can be performed for good singing By this means, one corrects the faults of the voice, gives firmness to it, increases its power, and acquires the flexibility which is indispensable for coloring the melody. Pupils, who desire to speedily gain command of their vocal organs, should sing at least four scales with the swell every day for two months. Each sound ought to last about eighteen or twenty seconds; thus a scale will last about ten minutes. So we advise them to devote forty minutes to this exercise; these forty minutes, if taken at different hours of the day, will not fatigue the chest, and will be time most usefully employed in the study of singing.

EXERCISES FOR CORRECTLY PITCHING THE VOICE AND SUSTAINING THE SOUNDS.

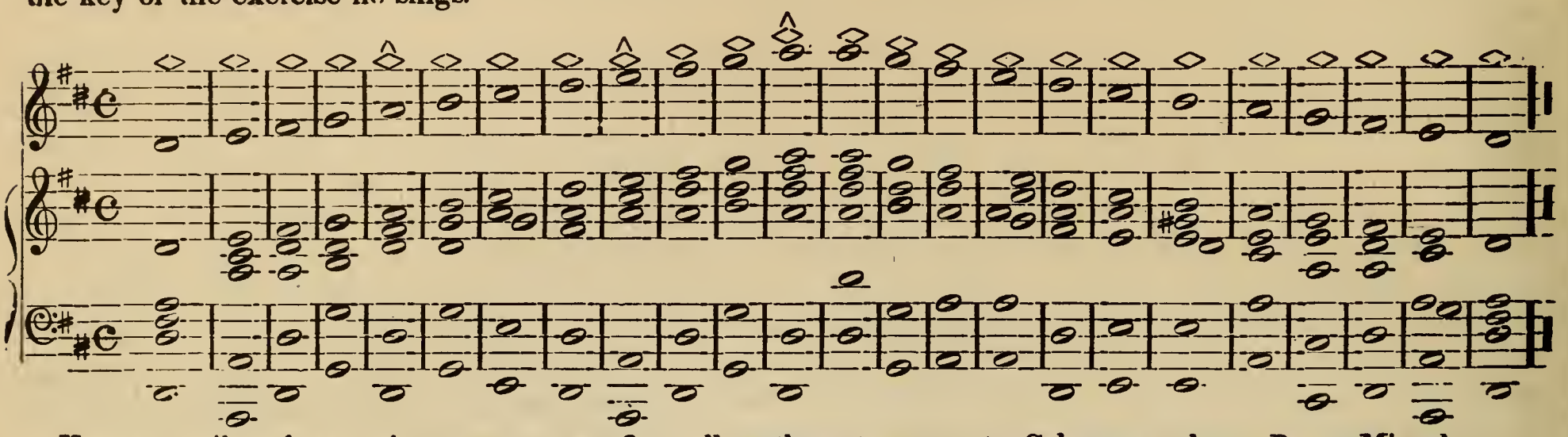
Sound each note with one breath.



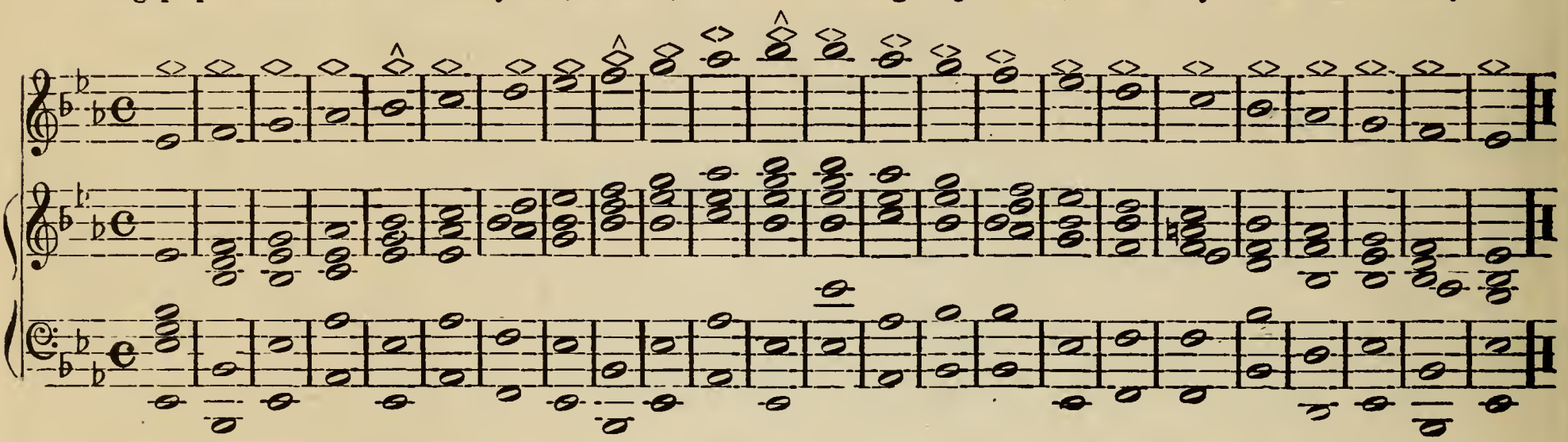
The sixth and the tenth notes are of difficult intonation; often they will come out too low, and can be made true only when the mouth is open more than usual, and the voice forced. The contrary happens in the descending scale. The tonic and the sub-dominant are often too high. This may be attributed to the third major being too low in many voices.



The pupil should endeavor to remember the names of the notes which he vocalizes; and for that purpose I would advise him to sing by note all of these exercises before vocalizing. He must also be able to recognize the key of the exercise he sings.

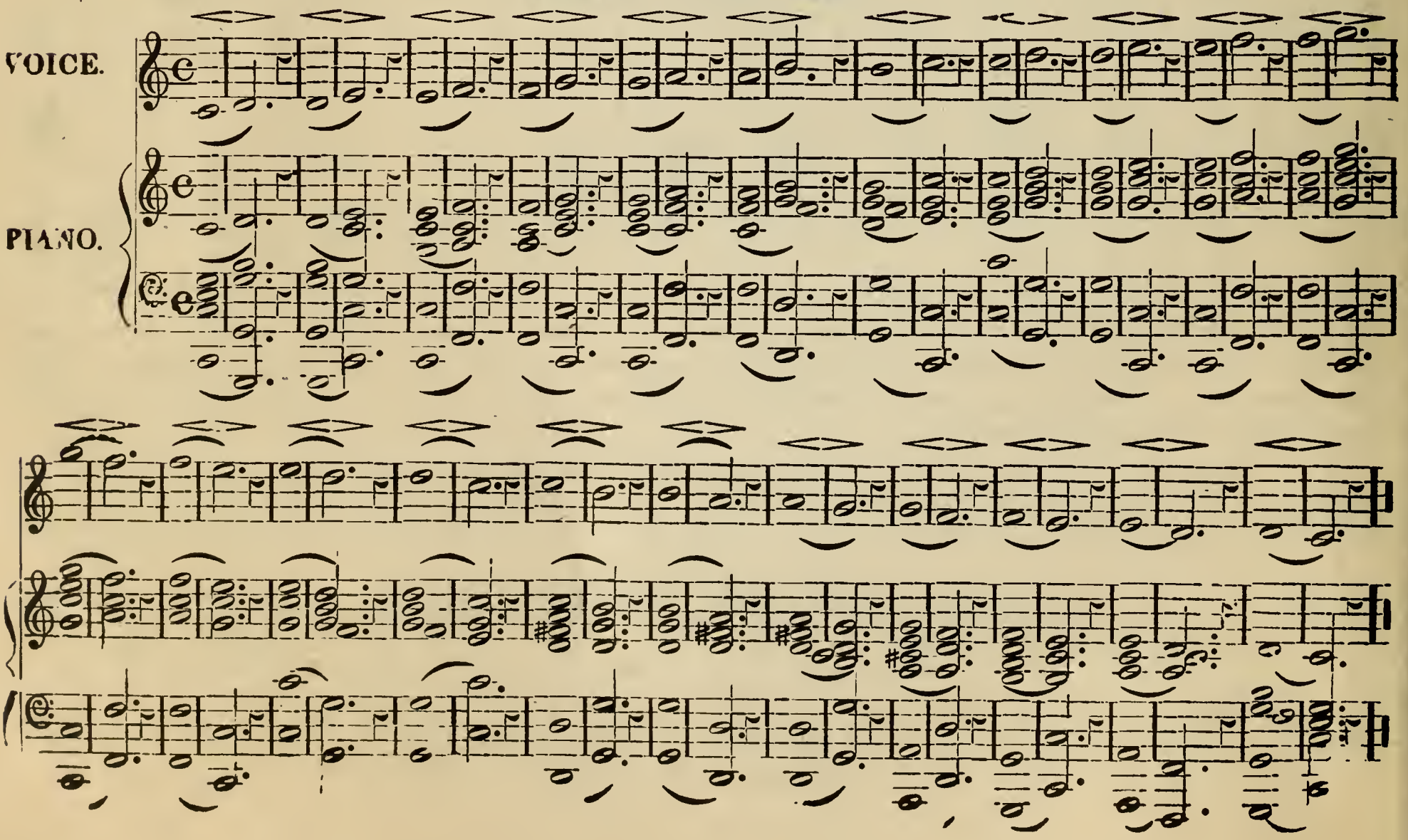


Young pupils, whose voices may not, at first, allow them to go up to *Sol*, can study to *Do* or *Mi* only.



EXERCISE IN SECONDS.

No. 1. Sound two notes with one breath.



No. 2.

VOICE.

PIANO.

No. 3. EXERCISE IN THIRDS.

VOICE.

PIANO.

8ves

EXERCISE IN FOURTHS.

No. 4.

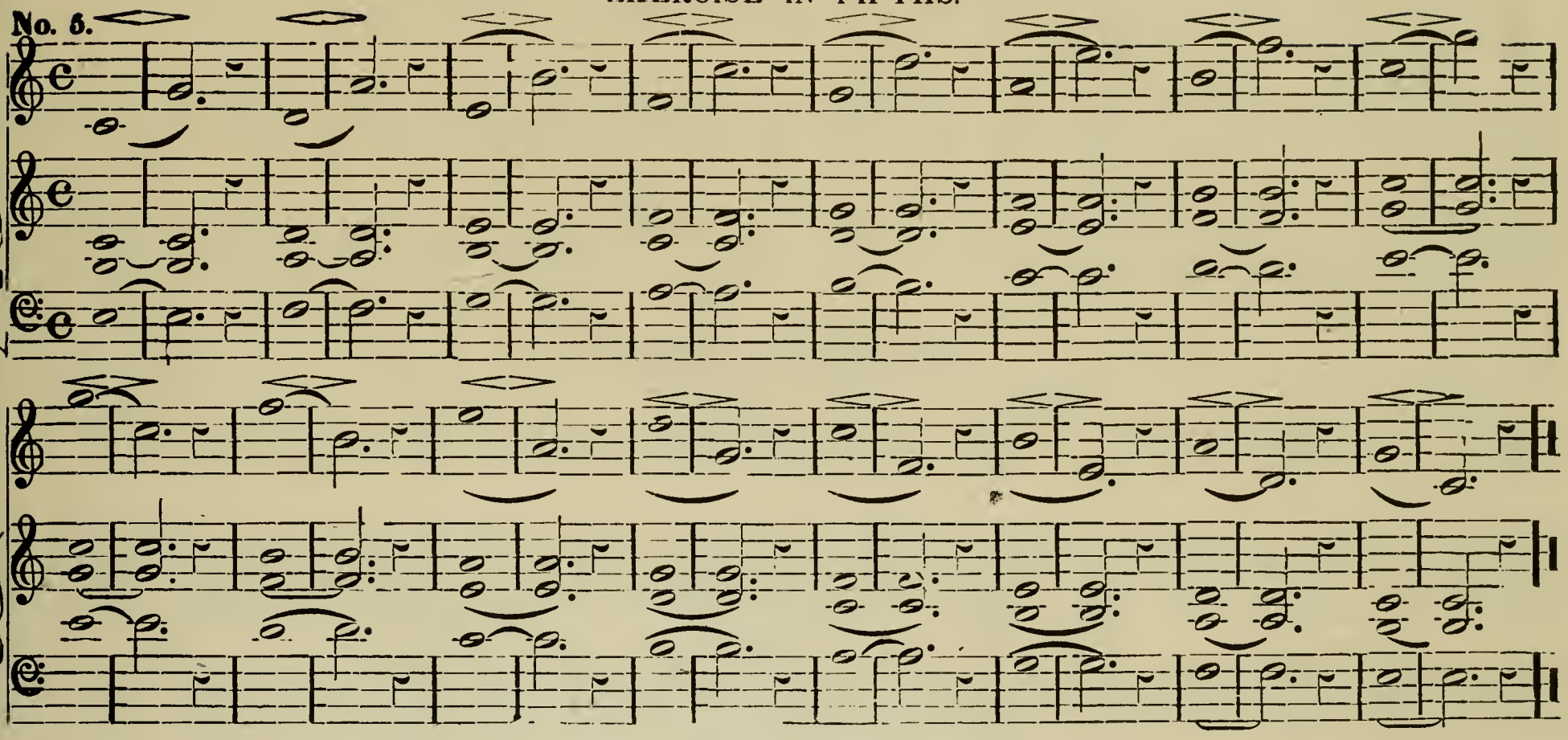
VOICE.

PIANO.

171807

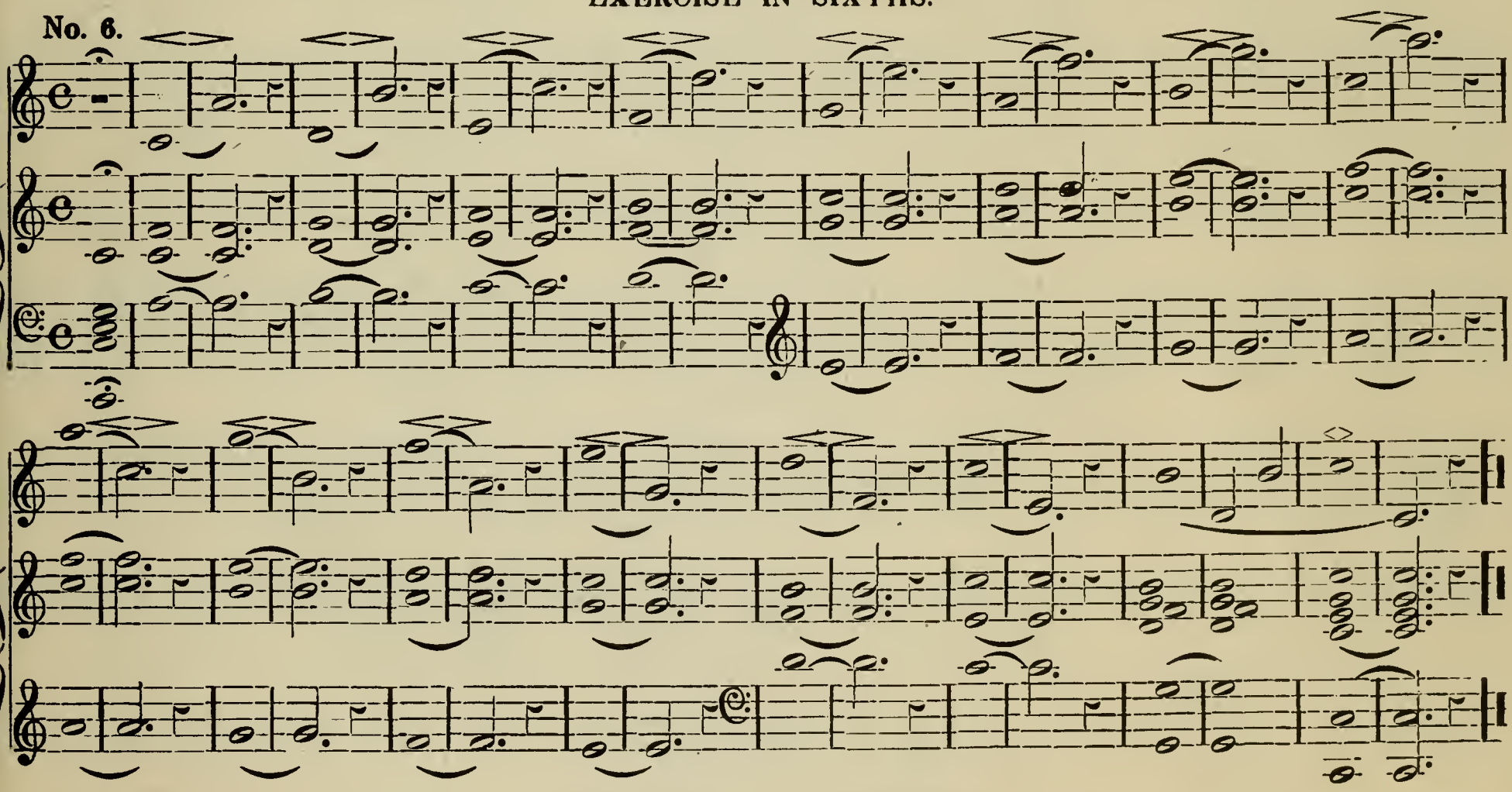
EXERCISE IN FIFTHS.

No. 5.



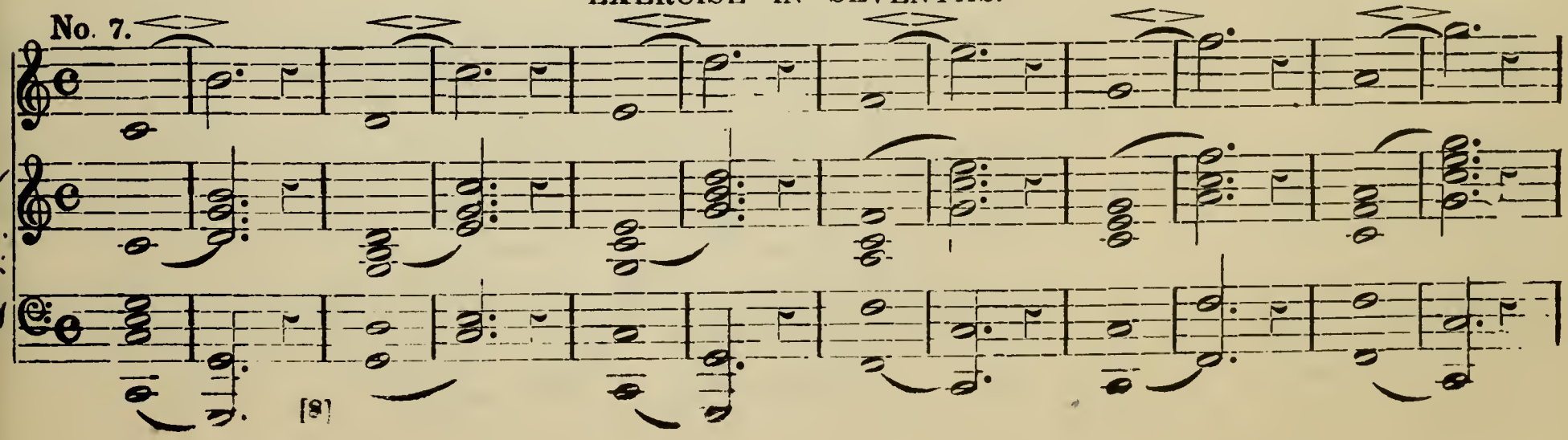
EXERCISE IN SIXTHS.

No. 6.



EXERCISE IN SEVENTHS.

No. 7.

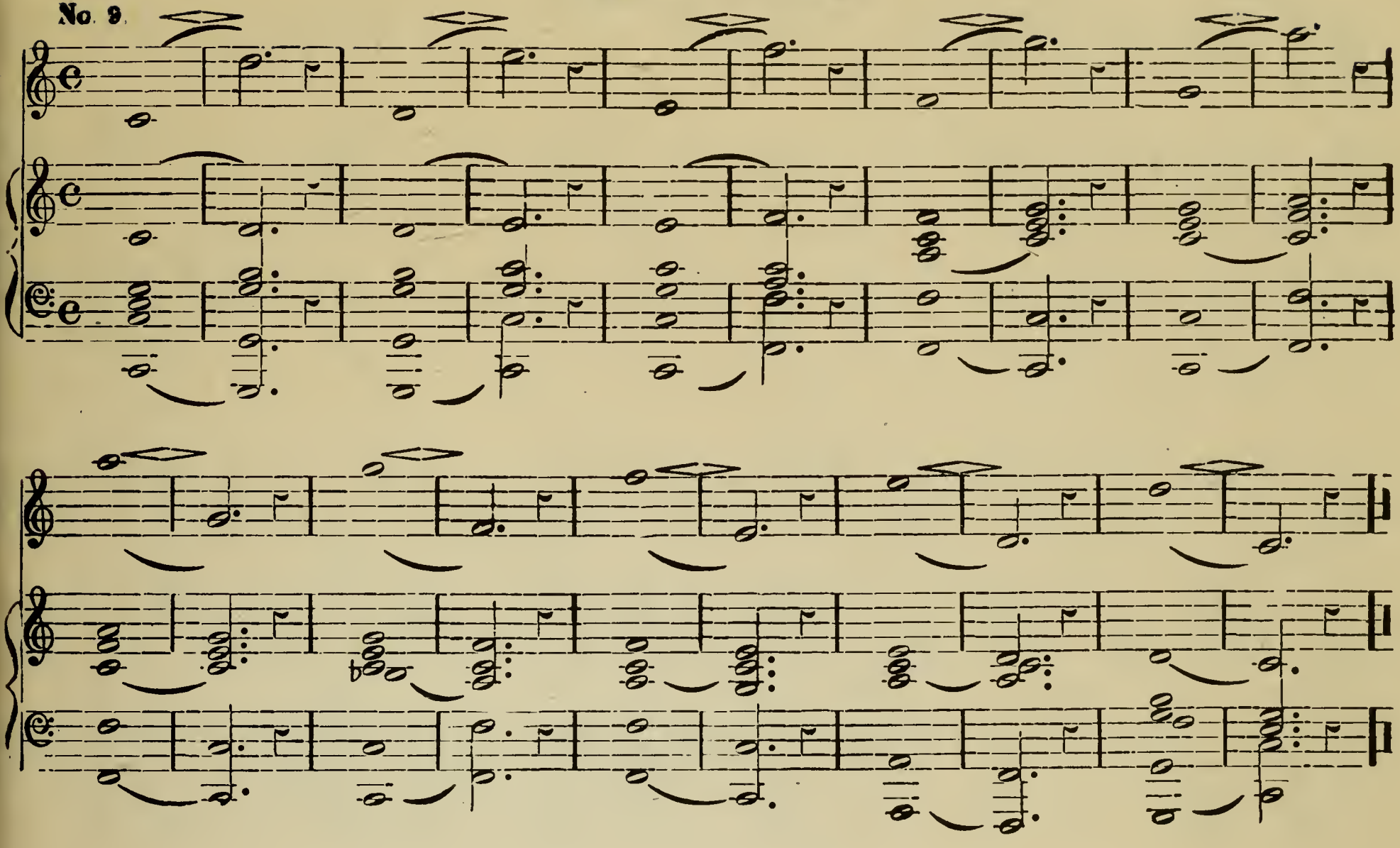


EXERCISE IN EIGHTHS.

No. 8.

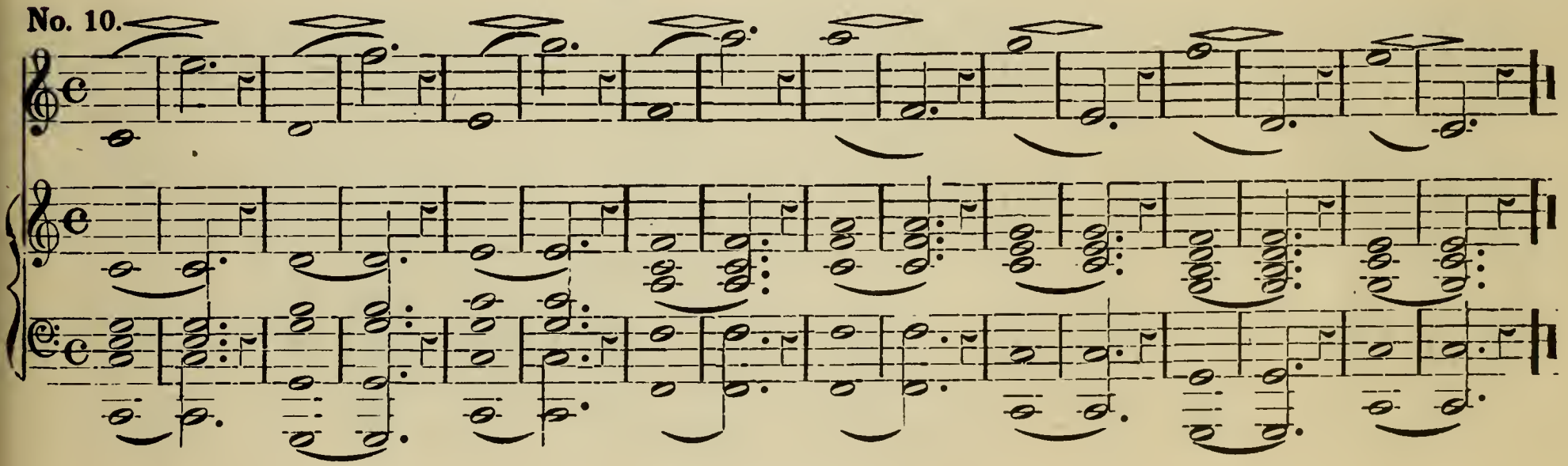
EXERCISE IN NINTHS.

No. 9.



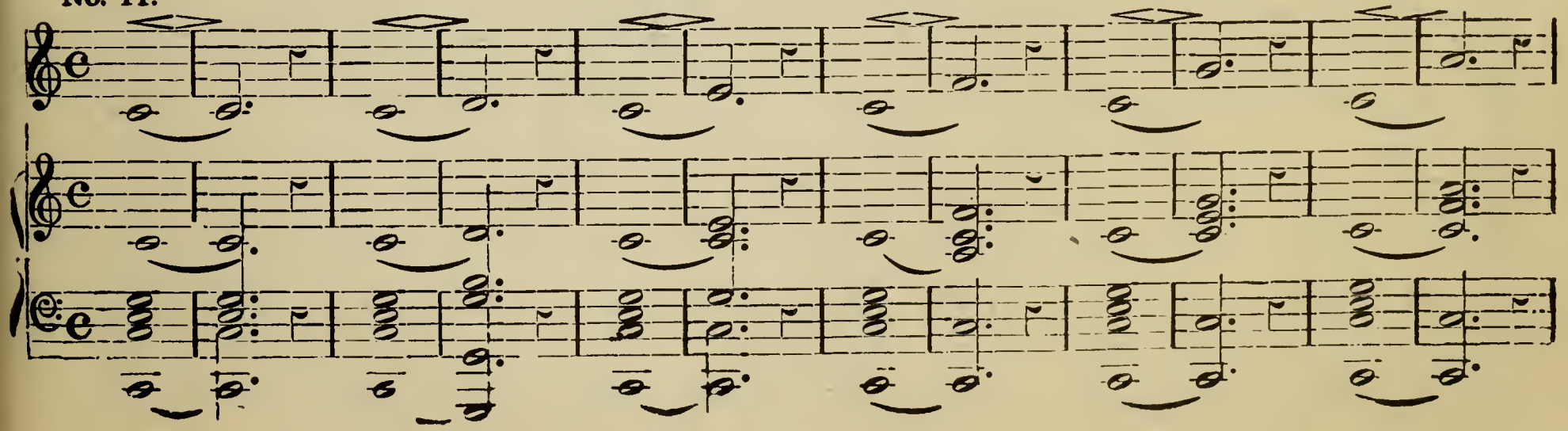
EXERCISE IN TENTHS.

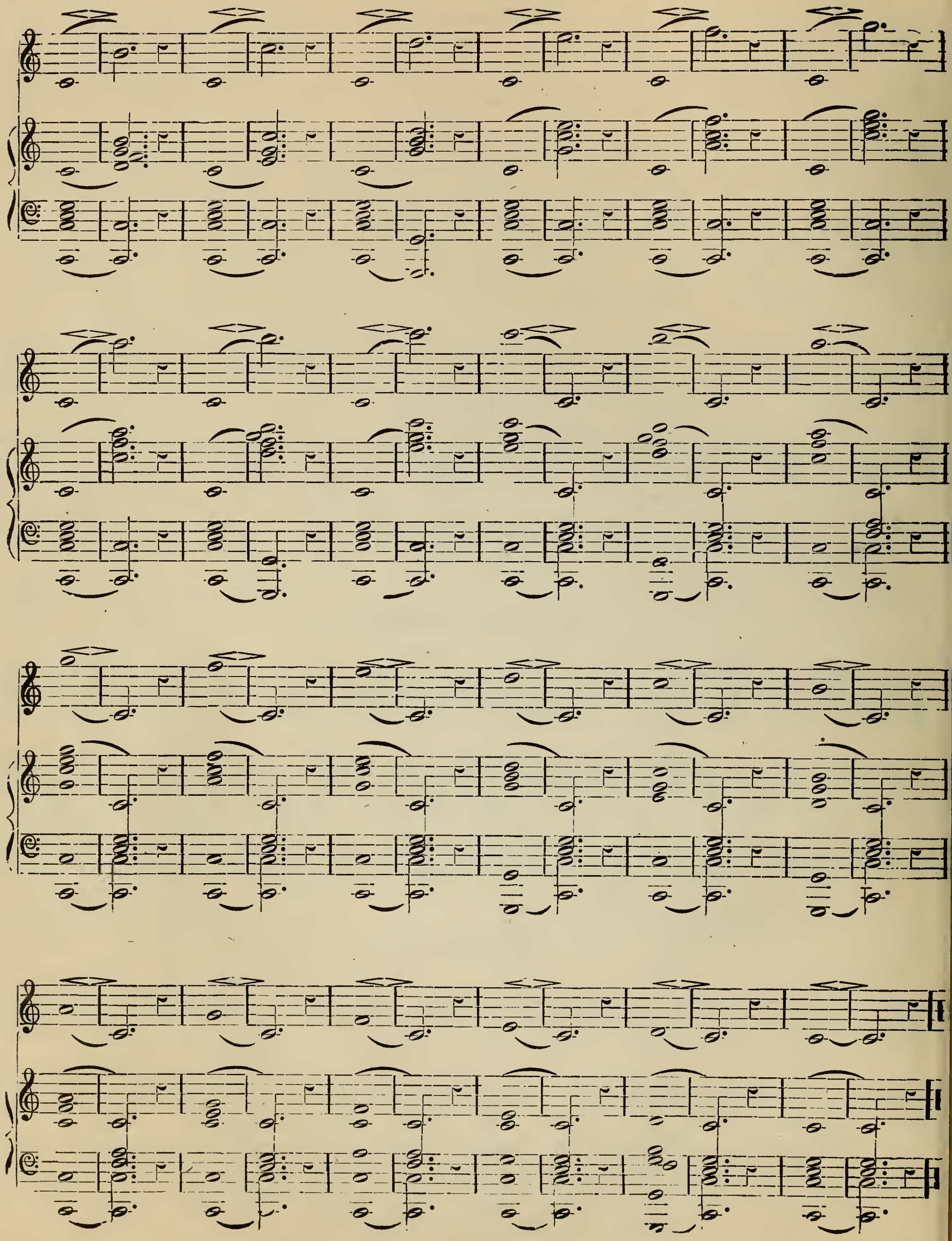
No. 10.



RECAPITULATION.

No. 11.





OF THE MANNER OF CARRYING THE VOICE.

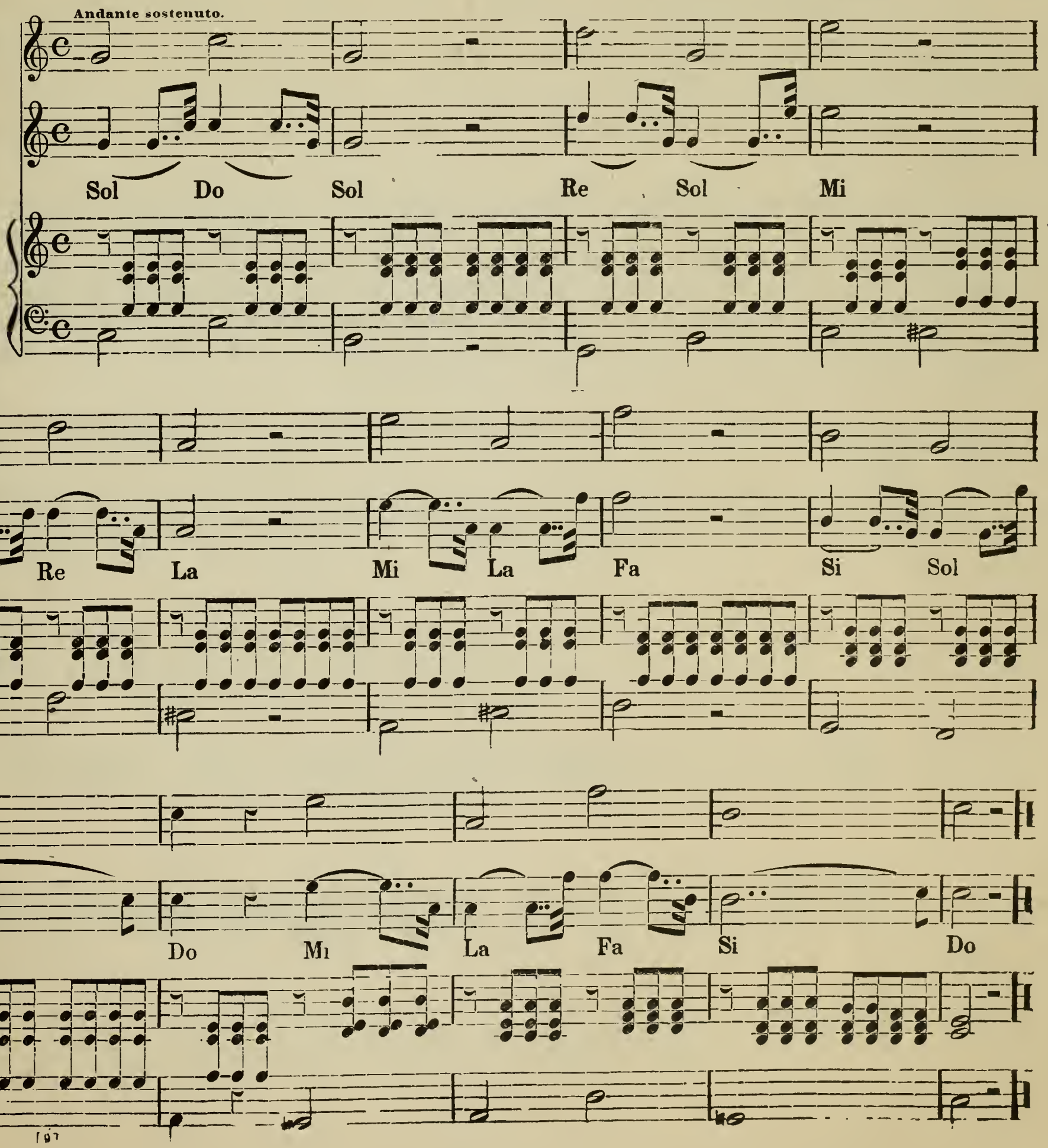
The true carrying of the voice, which the Italians call Portamento, occurs principally between two sounds pitched at the distance of at least one third, and in a rather slow movement. It consists in quitting the first sound a little before the total expiration of its rhythmical value, in order to slide the voice upon the following sound, after the manner of a very slightly perceptible anticipation. This slide ought always to be made with augmenting the force, when the voice is carried upon a higher sound, and diminishing it when carried upon a lower sound. It is necessary to avoid with care leaning strongly upon the carriage of the voice in descending. This would produce a kind of yawn, which would be very disagreeable. All this may be very nearly indicated in the following manner.

The carriage of the voice will be much more easily understood, if it is practised with naming the notes as we have marked it.

The carriage of the voice is also used, though much more rarely, between two notes which follow each other in the scale; but this only occurs in a very slow movement, and never twice in succession.

EXAMPLE.

Execution.



OF THE MANNER OF PHRASING MELODY.

Melody, like speech, is formed of periods. The period is formed of phrases, and the phrase is divided in melodic members. Each period has a conclusion or long repose, which is called a perfect cadence; it is li the full stop or period in speech. Each phrase has a less complete repose, which is called a half-cadence: it like the semicolon of speech; and, finally, each melodic member has a small repose, which is called a quart cadence, and which may represent the comma of speech.

If any one should read without taking account of the pauses, his reading would be quite unintelligible; ju so if any one should sing without making the cadences perceived, he would alter the meaning of the phras and render them tedious.

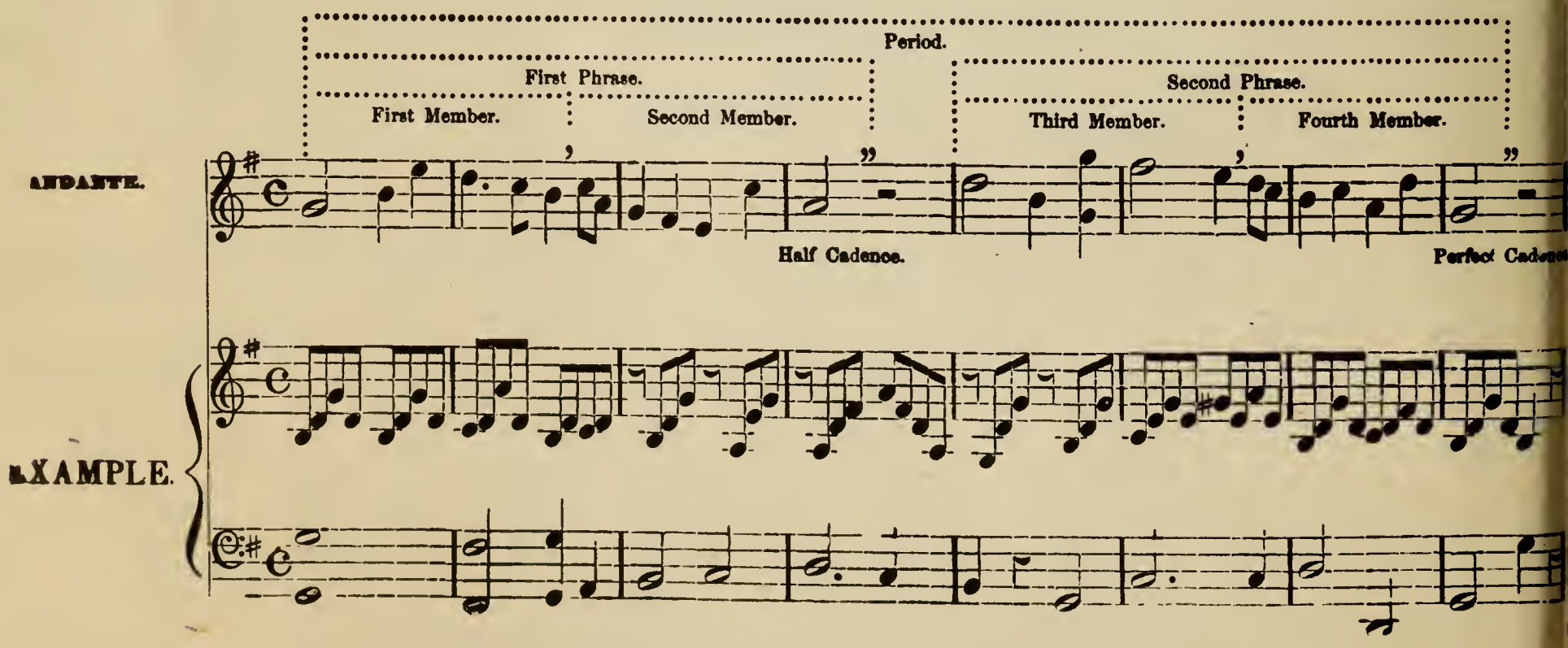
The art of phrasing consists, then, in setting forth all the melodic members of a phrase, or of a period, such a manner as not to be confounded one with another. To effect this, it is necessary, first, to know how distinguish the beginning and the end of each melodic member; second, to regulate the breathing in such manner as to complete the member.

The examples which we shall give, will aid the pupil in becoming acquainted with the division of t phrase.

We have pointed out, in Chapter III. how one ought to breathe for singing; but we ought to add here th besides the full breath, of which we have spoken, which can only be taken rather slowly and at the end phrases, or upon rests, there is the half-breathing, which can be taken rapidly at need, at the end of ea member. The mechanism of it is the same, only that as the action of the lungs is necessarily more rapid, little more fatigue is experienced from it. Hence it is necessary that pupils should accustom themselves to taking few half-breathings as possible. For him who has studied and practised well the rests, — perfect cadences, and ha cadences will almost always be sufficient points of rest for breathing.

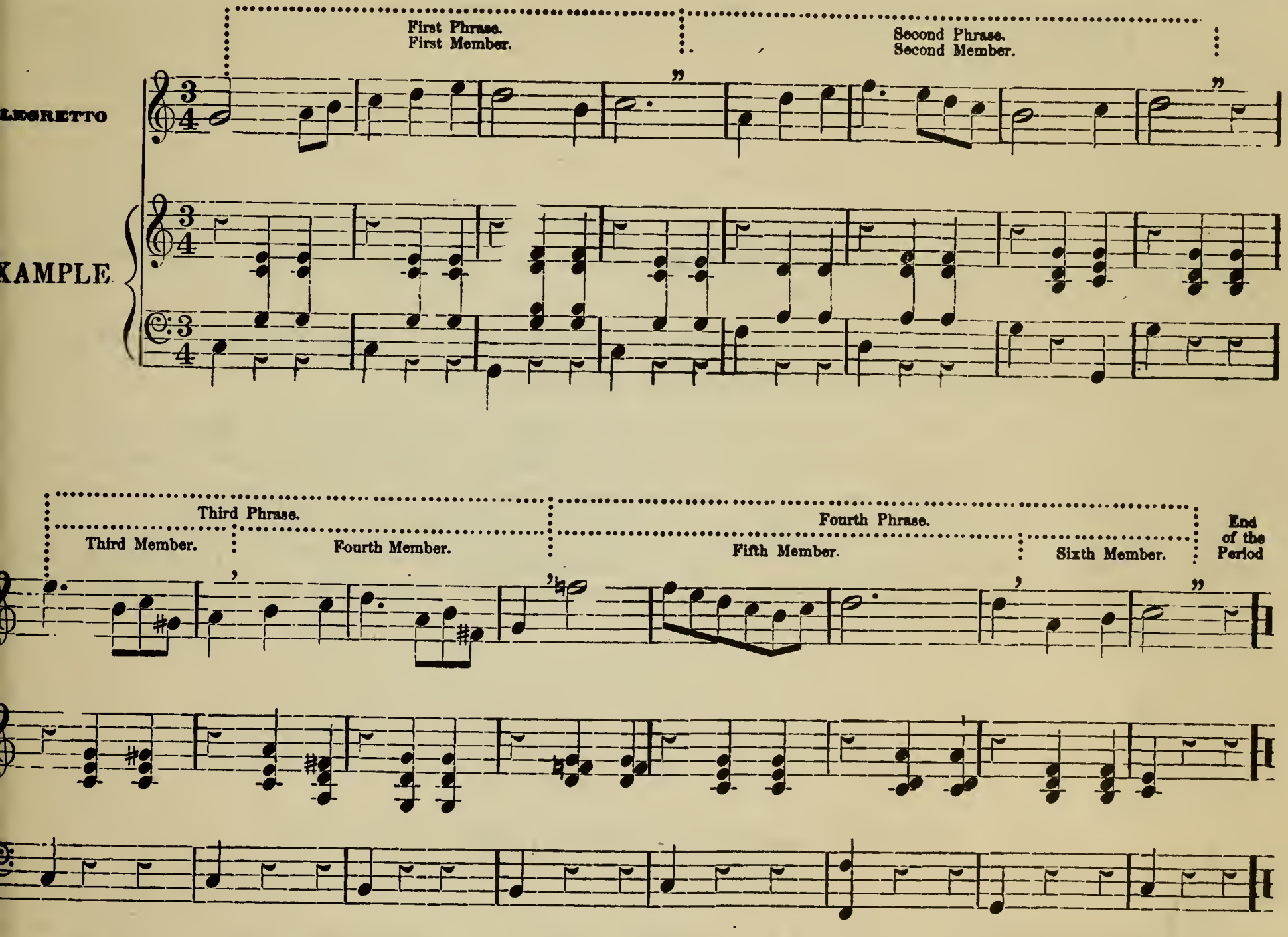
We now present some periods, in which we shall indicate the indispensable full breathings by ". and the arbitra half-breathings by .'

Every breath, large or small, ought to be taken at the expense of the value of the note which has just been left, a in such a manner as that the note, which follows the action of breathing, may be attacked in its strict time.



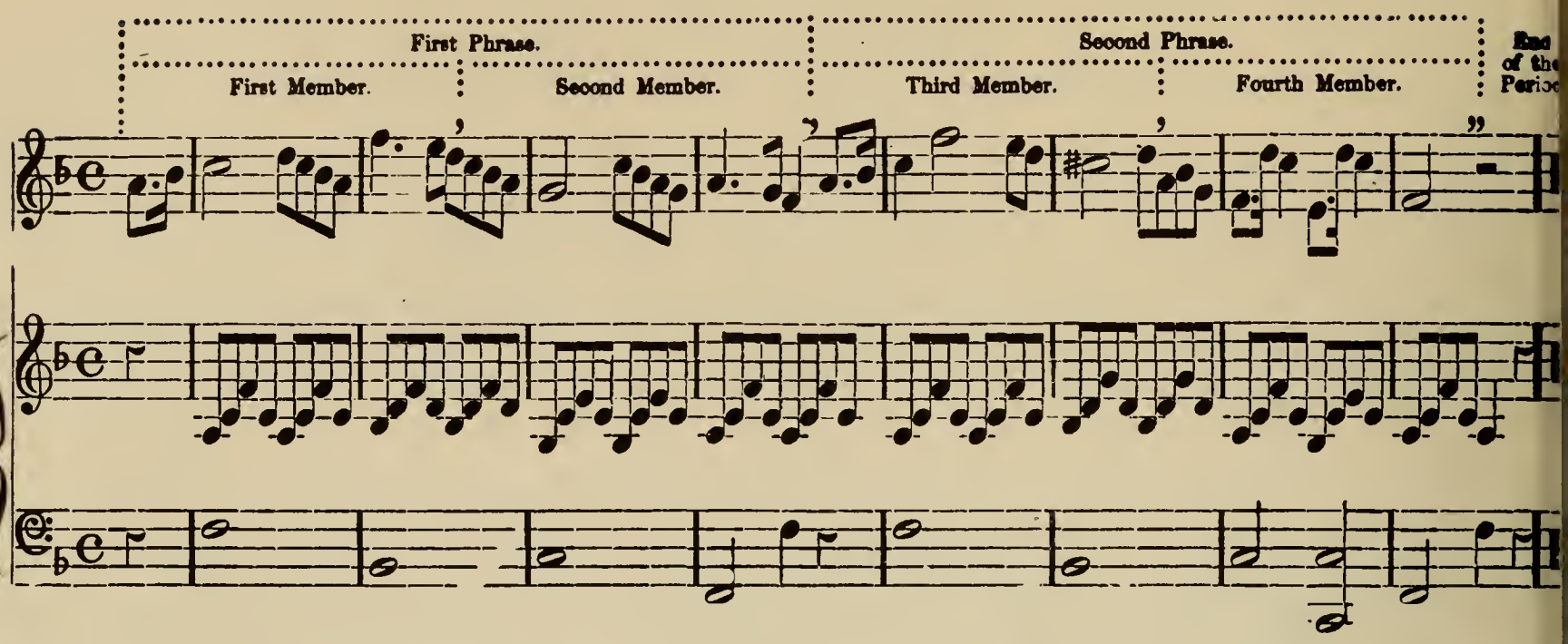
In this period one should not breathe after the D which begins the second measure, because the melodic member only ends with B. In like manner the breath should not be prolonged to the G of the third measure, because this note depends upon the member which commenced with the preceding C, and which ends only with the A of the fourth measure.

It would be a great fault to breathe after the F# of the sixth measure, because this note is foreign to the accompanying chord, and the melodic member is concluded only with the E which follows. The breath must be prolonged till after the B of the seventh measure, because this note is not the compliment of a melodic member; but it depends upon the member commenced by the D which precedes, and which is completed only with the G of the eighth measure.



The first two phrases of this period ought to be sung with a single breath for each, for these are composed of a single member. The third phrase may be divided into two members; consequently we have the opportunity for the half-breathing at the end of each of them. The fourth phrase may likewise be divided into two members, and we may breathe after the D which finishes the fifth member, and which commences the sixth. Let us observe, at this time, that whenever a sound of long duration, in one measure, is prolonged upon a part of the following measure, this length by Syncope may be considered as a rest, and advantage may be taken of it, to draw upon it a half-breath, before striking the sound which immediately follows it

EXAMPLE.



In the first phrase of this period the repose or quarter cadence occurs very harmoniously upon the F of the second measure, but the melodic member should be prolonged as far as D. The case is similar the second member which is finished only on F of the fourth measure.

In the second phrase, we would by no means breathe on the C♯, because this note is foreign to the chord · it is necessary to wait till after the D which follows it, before breathing.

Examples might be multiplied, and yet only a small part be given of the numerous and varied cases which may present themselves. These periods are sufficient to show the necessity of good application, to becoming acquainted with the beginning and the end of the musical member, in order not to interrupt them awkwardly by breathing. It is the master's duty to guide the pupil in this research, which may be done in practising vocalizing exercises. Let us observe only, that, whenever it is required to make a sustained sound, or a passage of great length, we must be careful to breathe immediately before it, without regard to the completion of the member; the rule must, here, yield to the necessity.

OF THE MANNER OF GIVING LIGHT AND SHADE.

In order to phrase well, it is not enough to comprehend and unfold the musical meaning; it is still necessary to give to each phrase, to each member, a suitable coloring. Light and shade constitute the principal element of expression; and the artist who does not know how to put a great variety of color into his singing, will always be common-place and cold, howsoever fine a mechanism he may possess in other respects. Too much application, then, cannot be bestowed upon acquiring the faculty of producing at will, *forte* and *piano*, and of passing gradually from one to the other. Persevering study of swelling sounds, is a great assistance in attaining this. With regard to the use of this faculty, it has such varied forms that it is only by a sort of oral tradition that all the good can be transmitted which the exquisite feeling of the celebrated singers of past time has bequeathed to us, and which forms the inheritance of the modern school. We can only give some general rules, the application of which will develop in pupils the germ of expression and of taste which they have received from nature:

First, Every note of some duration ought not to remain of the same force from beginning to end; in general, it should be a swell.

Second, Every ascending phrase should pass from weak to strong.

Third, Every descending phrase should pass from strong to weak.

Fourth, Every note foreign to the chord which accompanies it, if it has a short duration and is placed on the strong beat of the measure, or on the strong part of the beat, should be accented more strongly; from this comes the name Appoggiatura, which is given to it in Italy.*

In a measure of double time, the first part is strong, and the second weak. In triple measure, the first part is always strong and the third always weak; the second part is sometimes strong and sometimes weak. If the part of the measure is composed of two crotchets, the first is strong and the second weak; if of quavers, the first is strong and the second weak. In general, wherever there is a succession of notes of equal value, the notes of uneven members are always strong, and those of even members are always weak.

Fifth, Every note foreign to the key in which it is found, should also be more strongly accented than those which immediately adjoin it.

The difficulty consists in the choice of the degree of force which should be given to the different notes. It is just this which cannot be pointed out. If a person does not employ voice enough, he remains cold; if he employs too much, he becomes exaggerated.

A good teacher will keep his pupils equally distant from these two extremes, and will know how to guide them in the application of light and shadow which is befitting to the particular character of each piece, to the dramatic situation, and to the signification of the words for which the song is composed.

Before occupying ourselves with the various embellishments of singing, we shall here give some very simple vocalizing exercises, upon which pupils can make application of all that has been said in respect to the mechanism of the voice and expression.

* See the Chapter on the Embellishments of Singing, page 52

VOCALIZING

No 1.

Andante. Sempre Legato.

Cres.

p

OCALIZING.

No. 2

Sostenuto. Sempre legato e portando la voce.

Rinf. Cres. *p* Rinf. Rinf.

p

Rinf. Rinf.

mf Cres. *p*

mf *p* Rinf.

Cres.

Rinf.

Rinf.

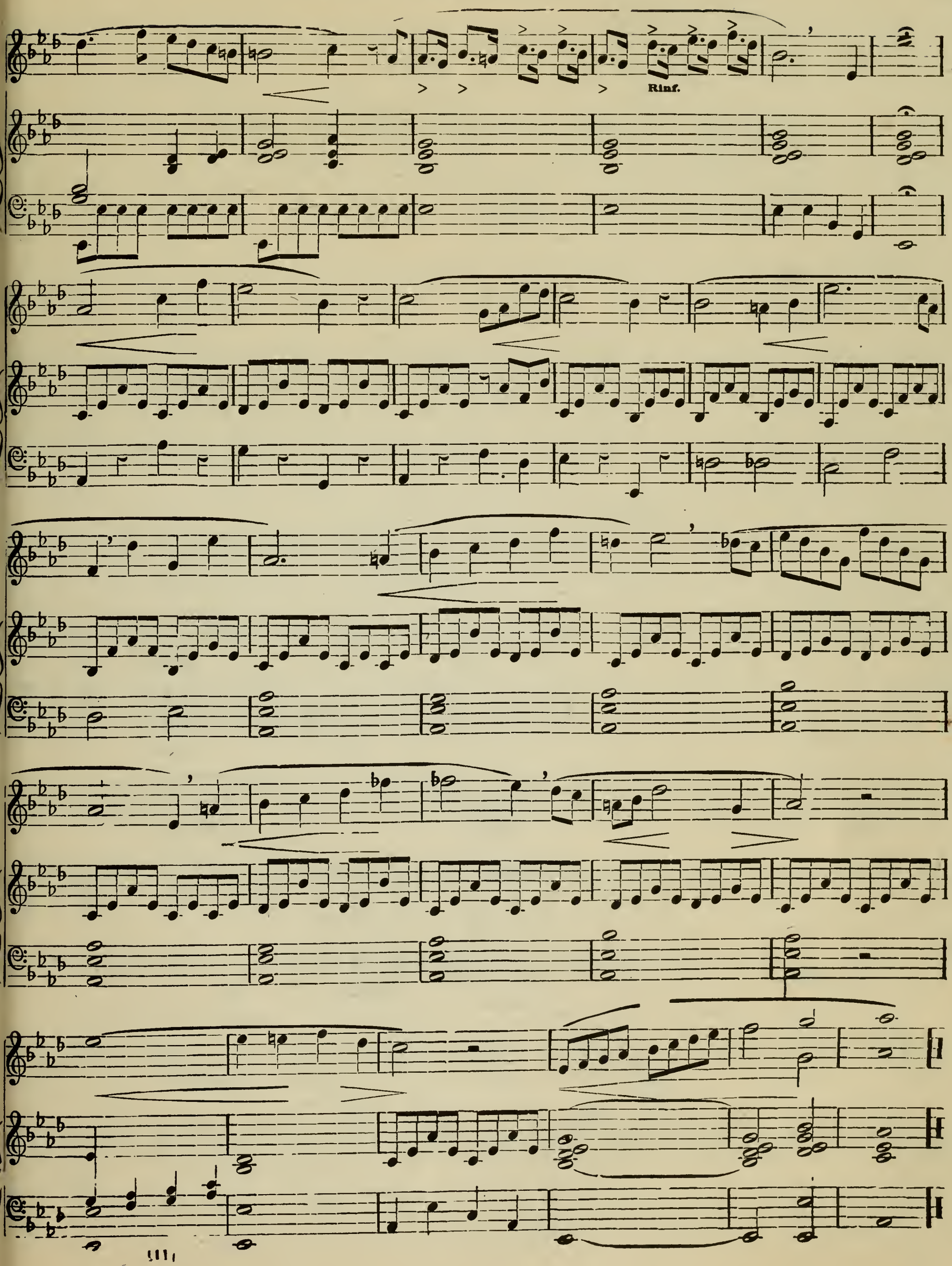
VOCALIZING

No. 3.

Andante Grazioso. Sempre legato.

Rinf.

Dolce.


Rinf.

VOCALIZING.

No. 4

Allegretto Sempre Legato.

Con forza.

Dolce.

Rinf.

Lento.

Tempo 1o.

Rinf.

VOCALIZING.

No. 5

Moderato. Sempre legato.

a Tempo.

Rall.

p

p

Lento.

Più mosso.

Lento.

sf

Rall.

Rall

VOCALIZING

No. 6.

Andante espressivo. Sempre legato portando la voce.

Rinf.

Rinf.

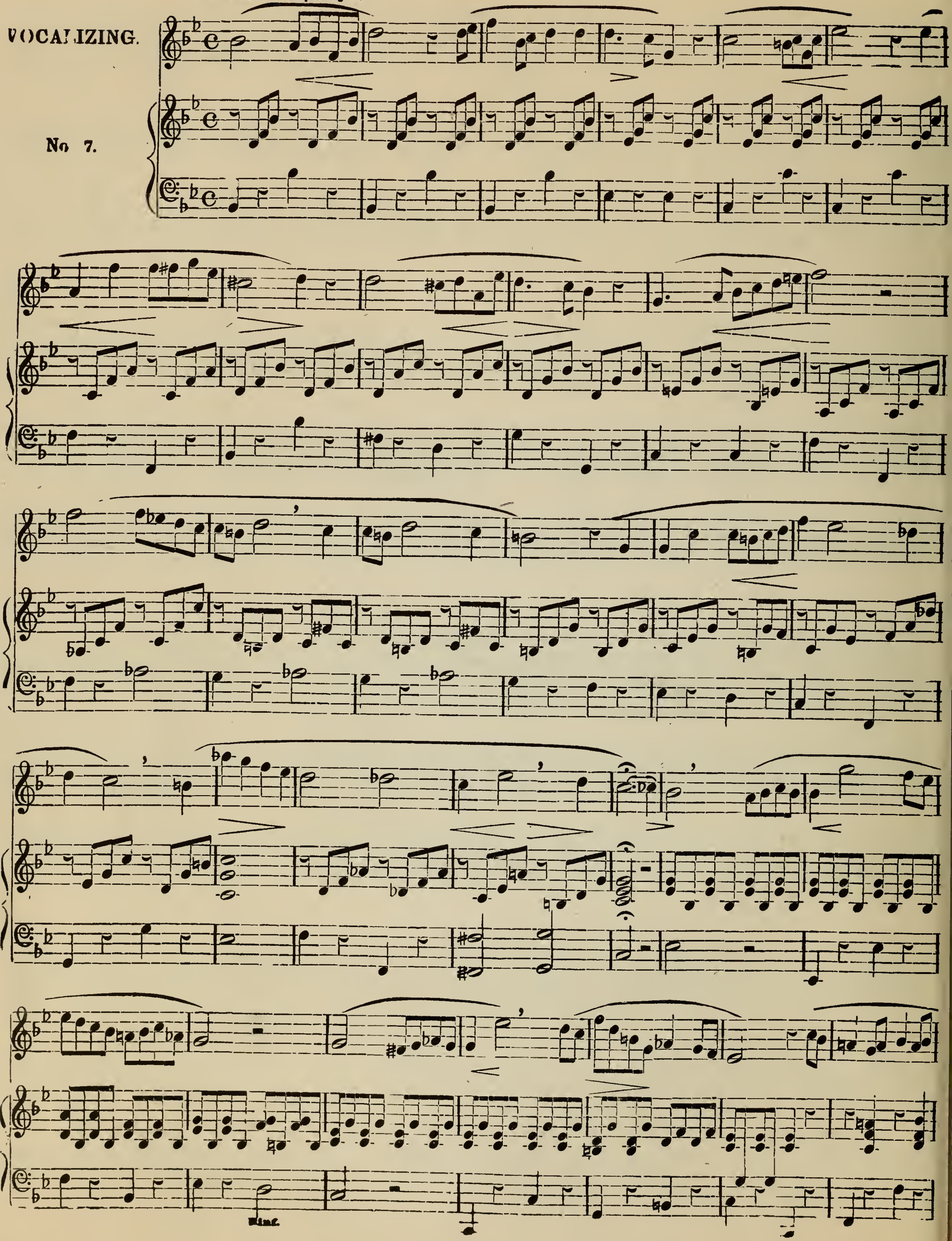
Rinf. *p*

Legato. *p* Rall.

VOCALIZING.

No 7.

Maestoso. Sempre Legato.



Accelerando.

Cres.

Rinf.

Rinf.

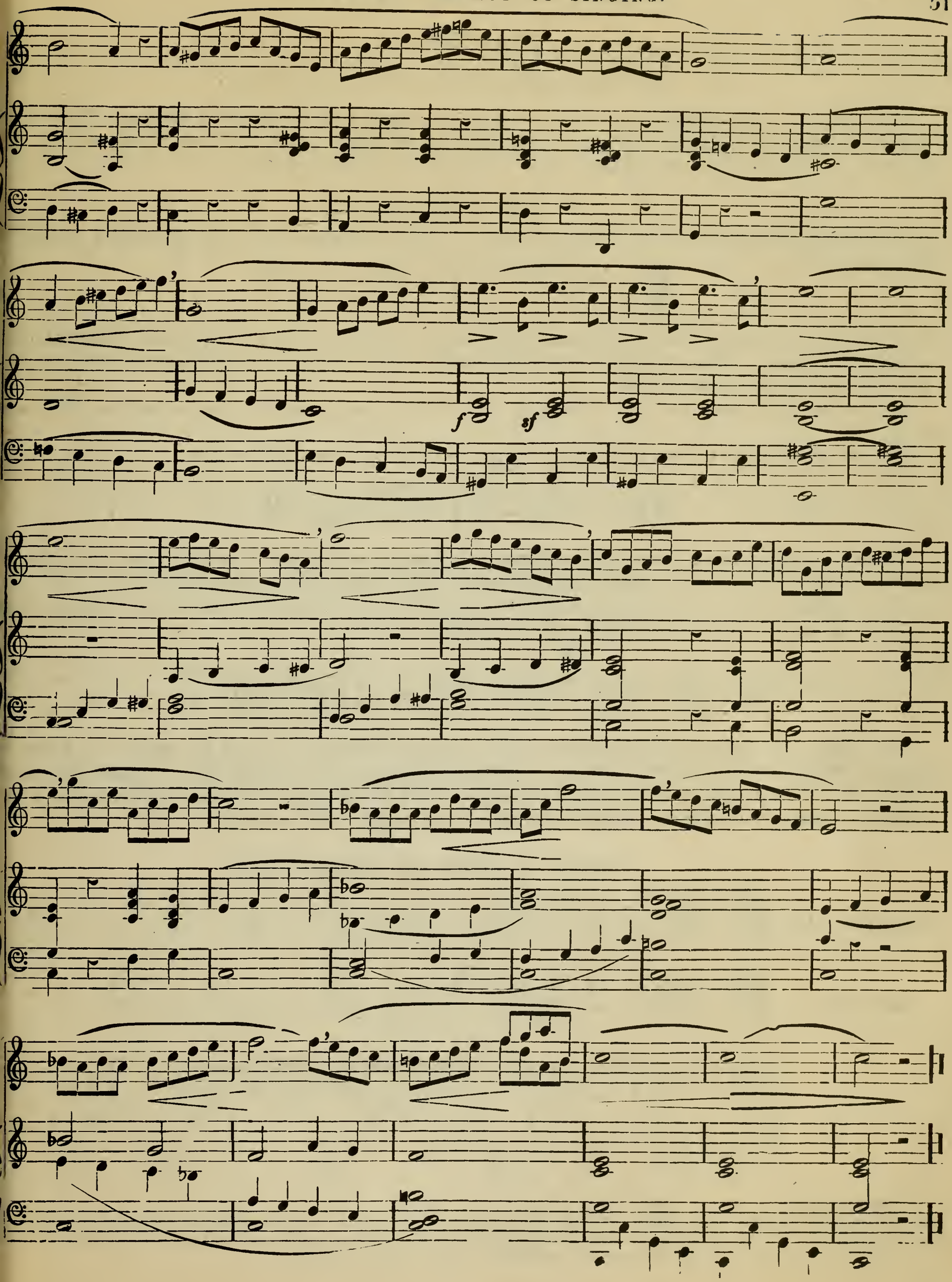
Rinf.

dolce.

VOCALIZING

No. 8.

Andante. Sempre legato e Sostenuto.


f
sf

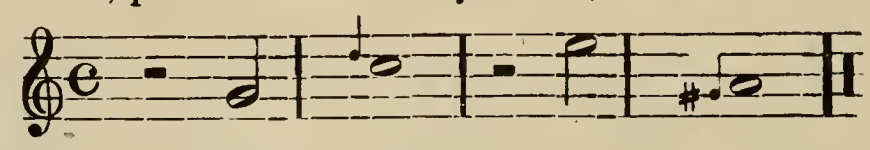
CHAPTER V.

OF THE EMBELLISHMENTS OF SINGING.

THERE are some conventional signs which are called, by custom, Embellishments of Singing. These are, first, the Appoggiatura; second, the double Appoggiatura; third, the Grupetto or turn; fourth, the trill. We proceed to explain these in succession, pointing out the means of executing them.

OF THE APPOGGIATURA.*

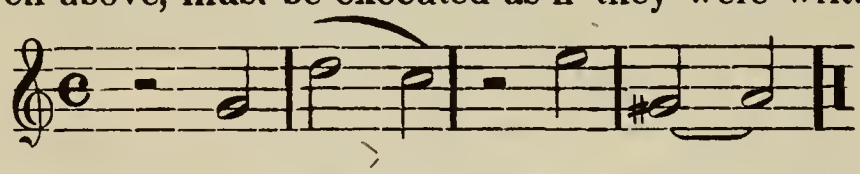
The Appoggiatura is a small note, placed immediately above, and sometimes below, an ordinary note, in the following manner.



When the Appoggiatura is above, it is made at the distance of a tone or semitone, without changing the key in which it is found. When it is below, it is always made at the distance of a semitone, even when to effect this it is neccssary to change the key.

Its duration is commonly half that of the large note which follows it, and this value is taken out of the same note.

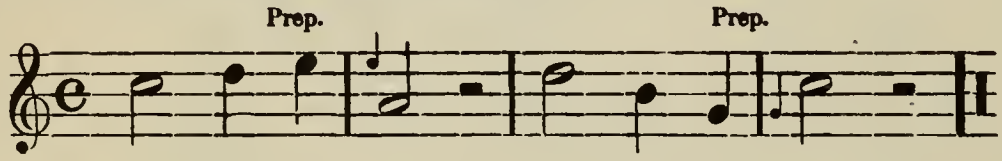
The two Appoggiaturas, given above, must be executed as if they were written thus:



When the Appoggiatura is found before a dotted note, it takes sometimes two thirds, sometimes one third, of the value; this depends on the character of the melody, and a little on the accompaniment.

Sometimes the small note is placed at a greater interval from the large note; but in that case it is always prepared for, that is to say, preceded by a note like itself.

EXAMPLE.



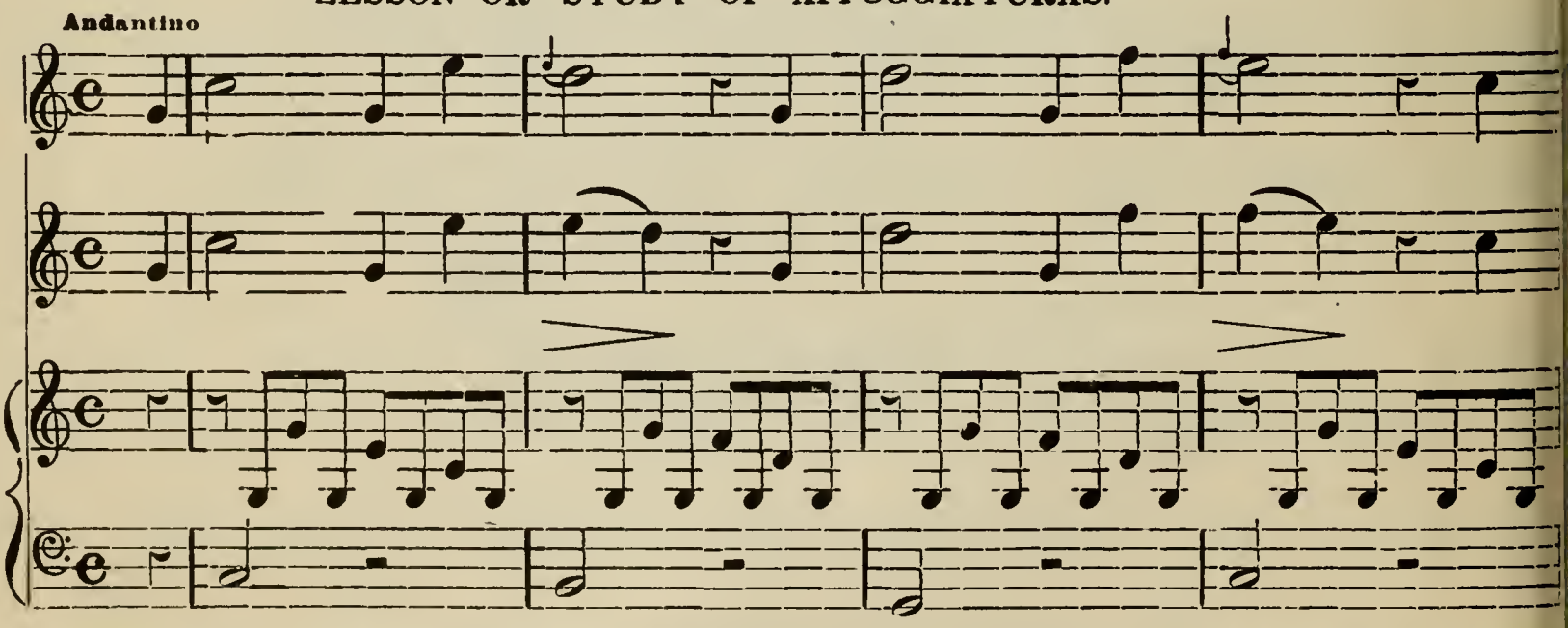
The Italian term, derived from Appoggiare, (to lean upon,) sufficiently expresses the manner in which the little note should be executed; that is to say, it should be accented more strongly than the large note which follows it. It is essential to be thoroughly acquainted with this principle, the exact observation of which contributes much to coloring the melody, or, in other terms, singing with expression.

LESSON OR STUDY OF APPOGGIATURAS.

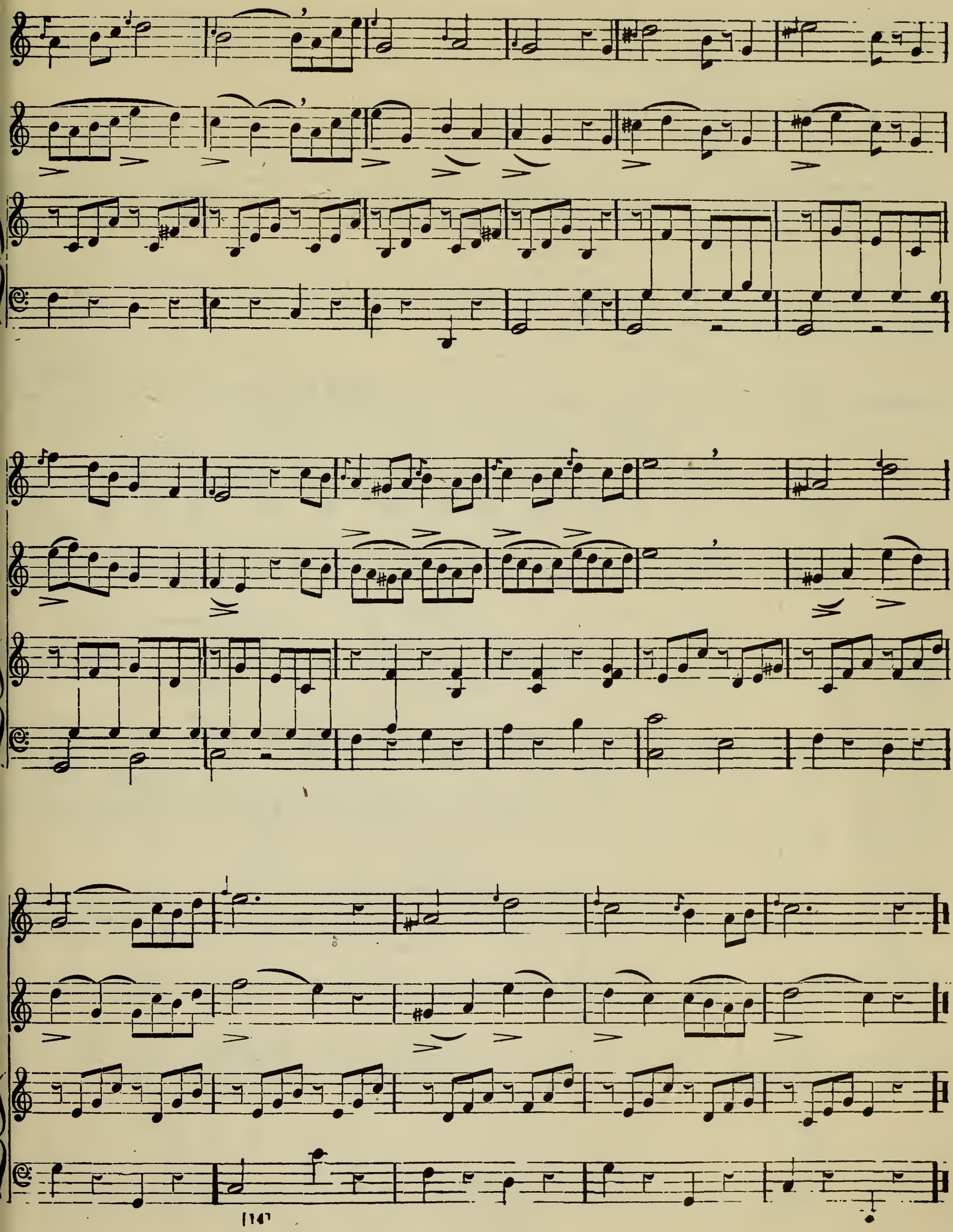
EXERCISE XVI.

Andantino

Execution.



* The old composers undoubtedly adopted the use of the small notes, to avoid the confusion to the eye, and the doubt which would be cast upon its harmony by the presence of a note foreign to the chord on the strong part of the measure. But as at this day a multitude of notes of this kind are introduced into the melody, authors ought to write the Appoggiaturas in ordinary notes, indicating the value which they intend them to have; by doing this they would avoid being often misinterpreted by performers of imperfect musical sentiment



The Appoggiatura notes are often written in ordinary large notes, with their determined value. In the present state of music, composers should all adopt this mode of indication, (see page 52.) But as the manner in which the Appoggiatura is written makes no change in the color which it should have, it is essential to know how to distinguish it in the course of the melody.

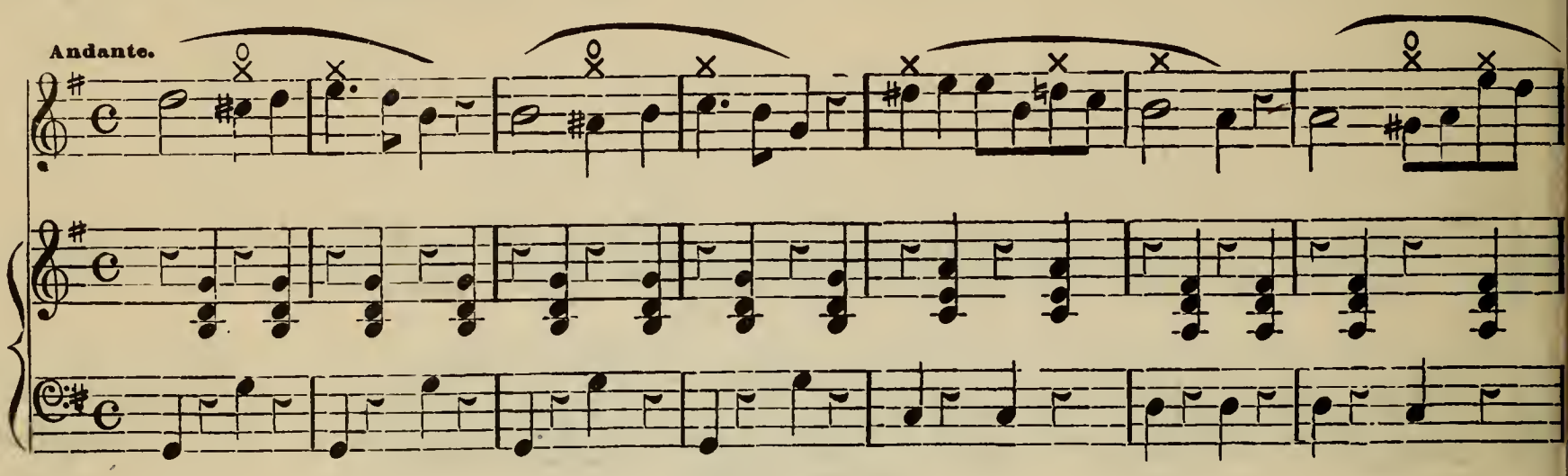
For this end we make the pupil acquainted with the following rule:—

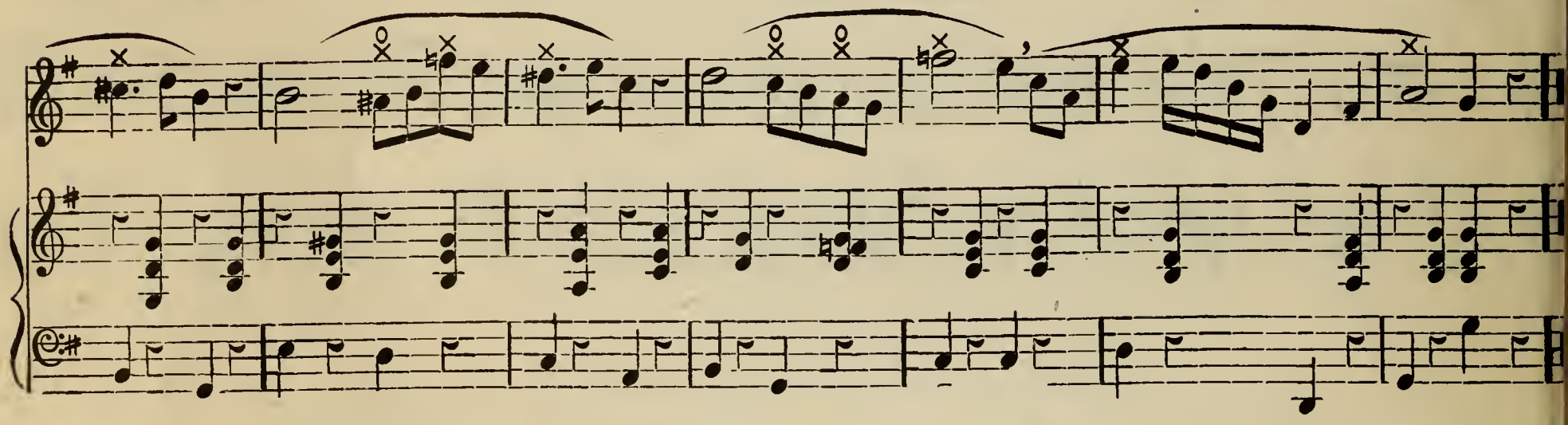
Every note, whether changed or not, which is foreign to the chord which accompanies it, and is found on the strong beat of the measure, or on the strong part of the beat, is an Appoggiatura, and should be executed as such.

It must, however, be observed that if the Appoggiatura has not a certain value, it should be accented strongly only when it is reached by a skip; for if in a diatonic succession of short notes, of which the first of two would always be an Appoggiatura, a person should make an inflection of the voice upon each of them, the singing would have all the ridiculousness of a caricature.

Here is an example, in which we shall mark thus × all the notes which, according to the rule above stated, are Appoggiaturas, but in which we shall also indicate by o placed over them, those which ought to pass without a perceptible inflection of the voice.

EXAMPLE.



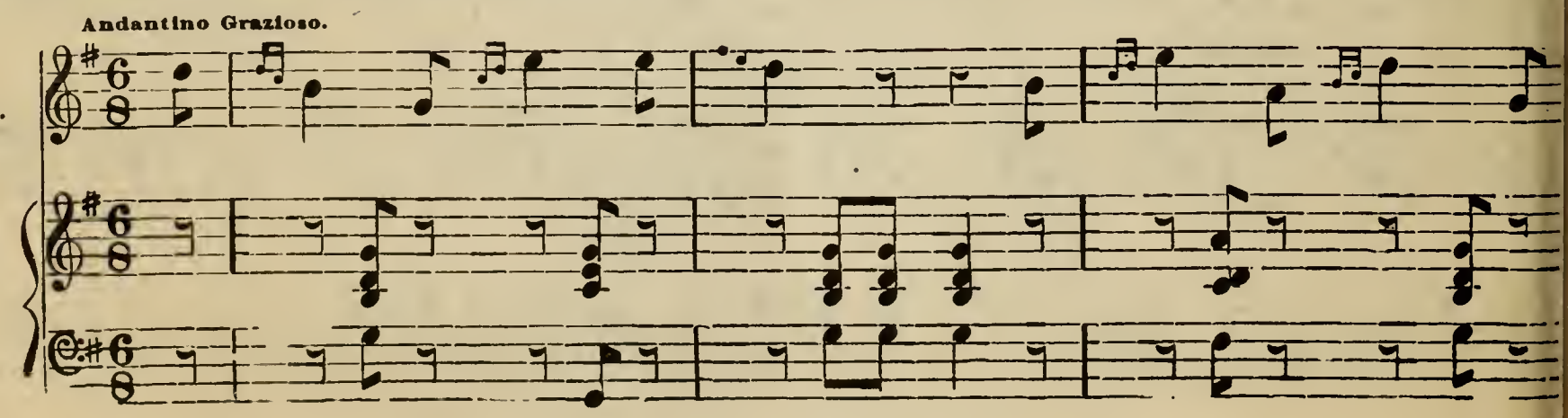


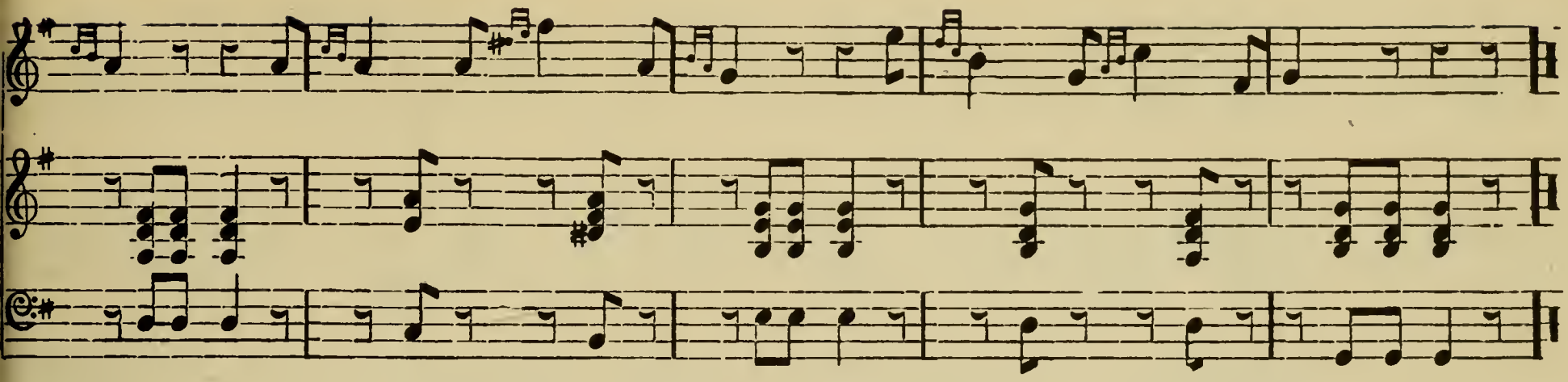
OF THE DOUBLE APPOGGIATURA.

The Double Appoggiatura is always made with the notes of the key, whether ascending or descending. Its value is taken out of the large note which follows it. It is executed by articulating lightly the two little notes and leaning the voice upon the large note.

This embellishment is only employed in light pieces.

EXAMPLE.

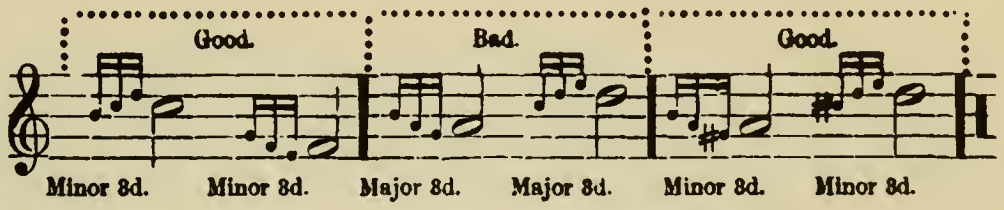




ON THE GRUPETTO, OR TURN.

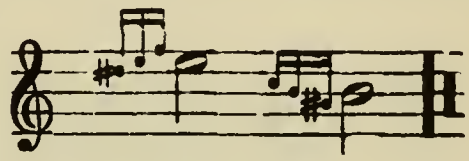
The Grupetto is an embellishment, composed of three sounds, forming sometimes three, sometimes four notes, grouped together by adjoining degrees. It may be ascending or descending, but its extent should never exceed a minor third.

EXAMPLE.



The note of the Grupetto, lower than that which is affected by it, ought always to be at the distance of a semitone. From this it follows that the Grupetto must sometimes be limited by a diminished third.

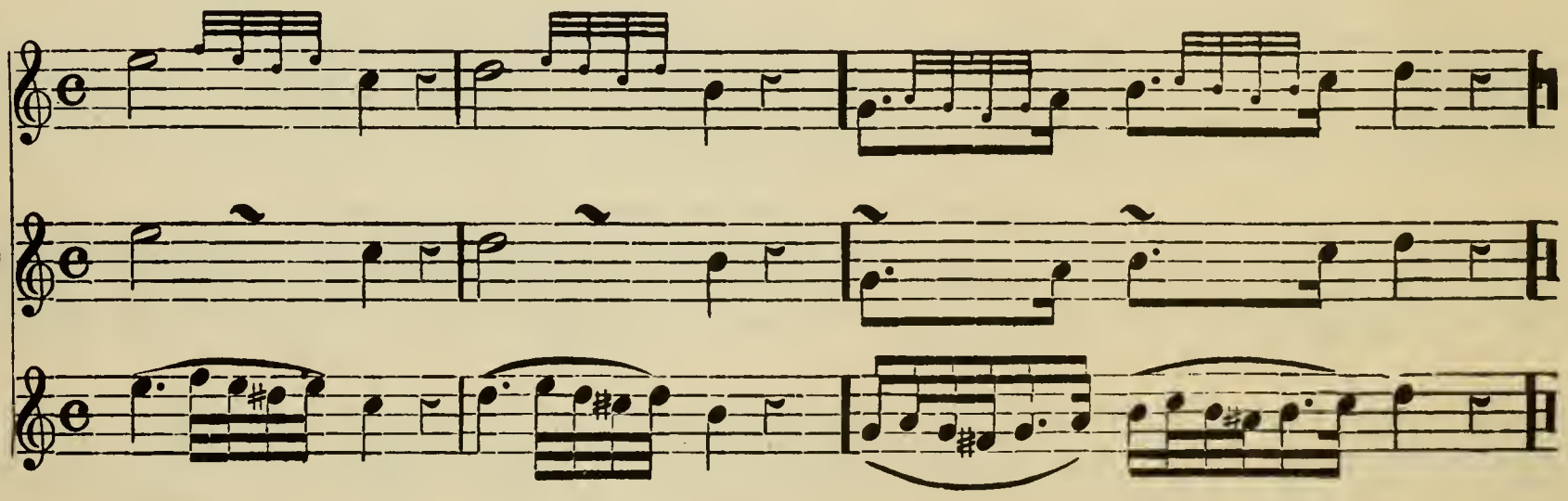
EXAMPLE.



When it is formed of three notes, as above, its value is always taken out of the note which precedes it, in such a manner that the note which bears the Grupetto shall retain exactly its assigned place in the measure.

When the Grupetto is formed of four notes, its value is also taken from the length of the note which precedes it, excepting the case where it is placed upon a dotted note.

EXAMPLE.



We now give an exercise of every kind of Grupetto, with their signs and the manner of executing them.

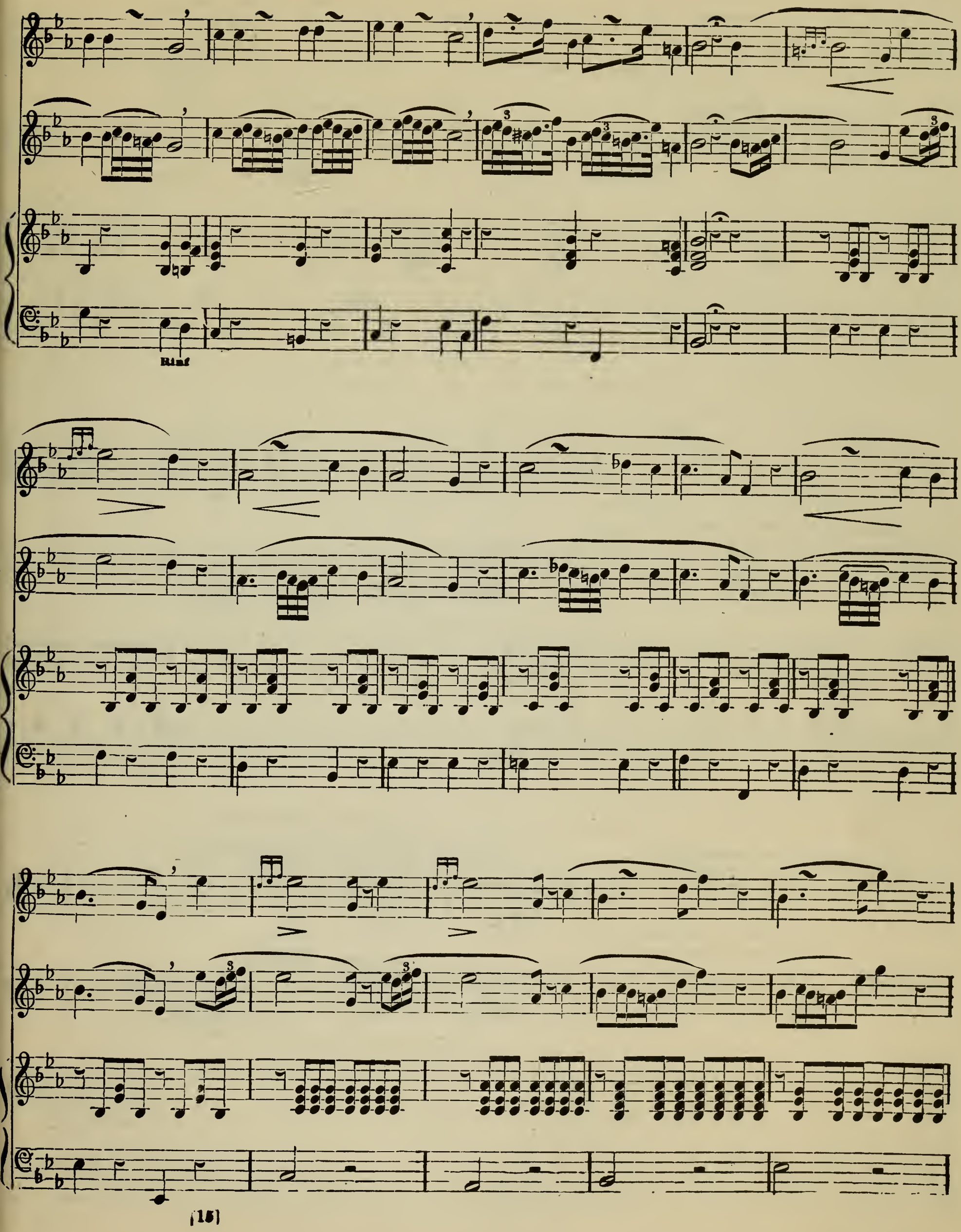
We give this lesson with so great profusion of Grupetti, only as a study, and not as a model to be followed, the use of this embellishment, as of all others, requiring to be restrained by the good taste of the composer or the performer

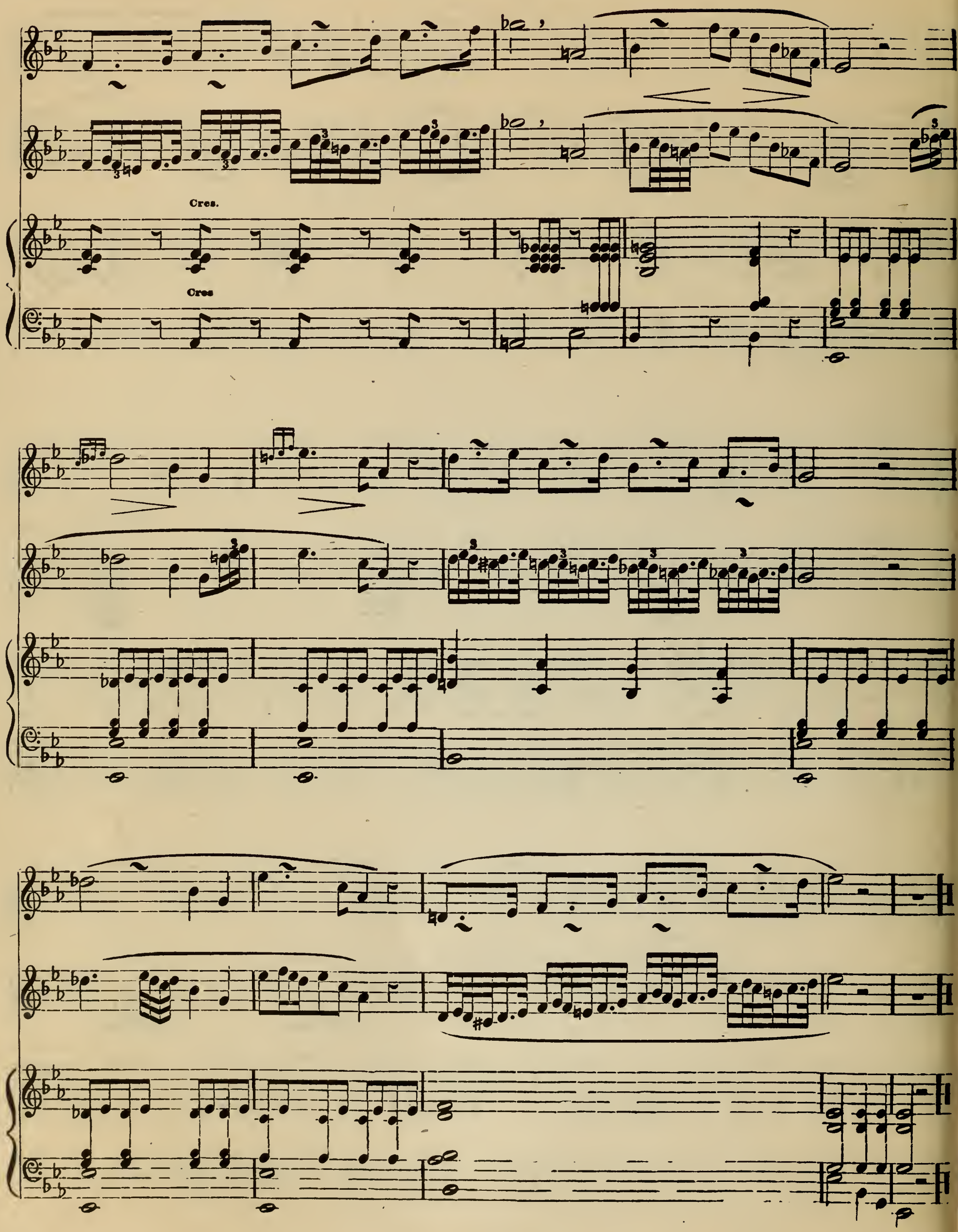
Moderato.

Indication.

Execution.

EXERCISE XVII.

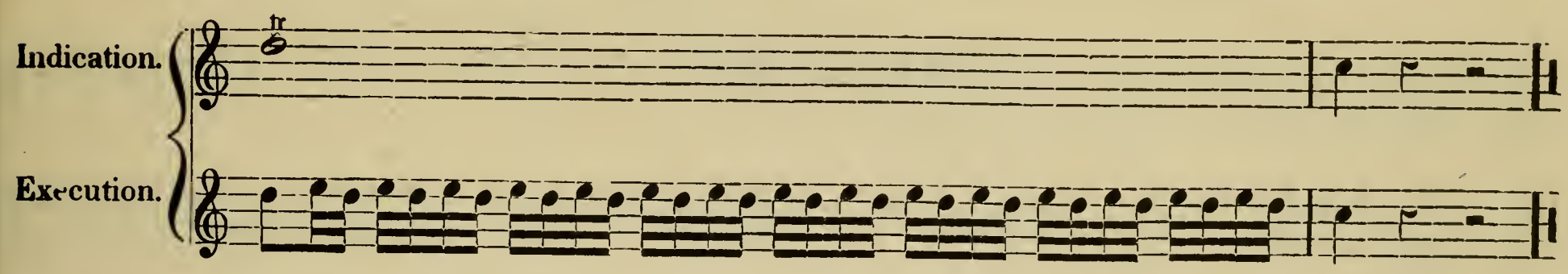

Rinf


Cres.
Cres

OF THE TRILL.

The Trill is indicated in the following manner. Its execution consists in the rapid alternate striking of the note on which it is placed, and that which is immediately above it in diatonic order.

If any one has performed often, (and with care,) the first exercise which we have given for connecting sounds, he ought to possess already some facility for executing the trill with a moderate movement.

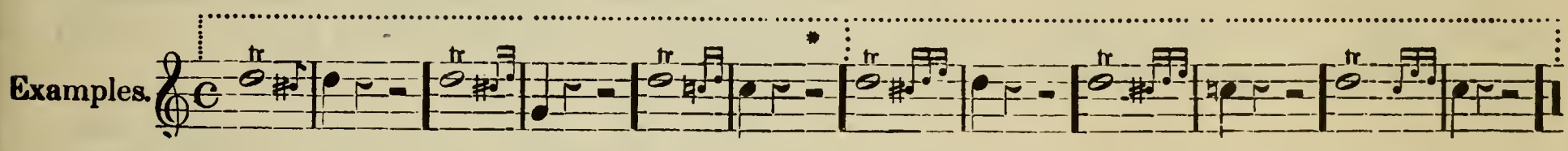


The execution of the Trill is generally very difficult; some persons, however, have such a flexibility of the larynx, that they perform it quite naturally: in this case, we only recommend to them to be careful of the intonation; for it may happen to them to strike the same sound, or two sounds, too near together, which would produce the effect of a trembling, or indeed to strike two sounds at the distance of an increased second, a fault equally insupportable to delicate ears.

We give the same advice to pupils who have not this great facility; and we will add, for their consolation, that if the Trill costs them more trouble to acquire it, they are also more sure of performing it correctly.

The most efficacious means for attaining it, is to practise it in strict time, counting the number of alternations to be made in the time of a given note. This practice should be done at first slowly, without moving the tongue or the chin, regarding with care the intonation of each of the two notes which form the trill, and avoiding a certain roughness in falling upon the lower note. This fault, to which a person is unfortunately too much inclined, is absolutely opposed to the lightness which the trill ought to have.

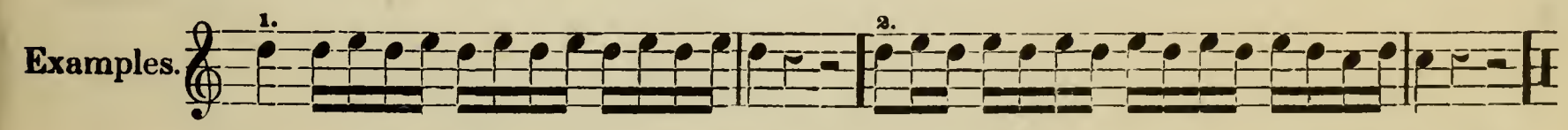
Every trill, long or short, should have a conclusion; this conclusion is formed of one, two, or three notes which composers sometimes write, but oftener omit.



The first three conclusions are suitable for trills occurring in light pieces. The last three would be better after trills of great length, and in pieces of a graver character.

The trill may commence with the lower note, or with the higher. It is important, in study, to practise both ways, in order to obtain more equality; for one is naturally disposed to give a stronger impulse to the first of the two notes.

We call the first of two notes, or strong note, that which commences the equal alternations.



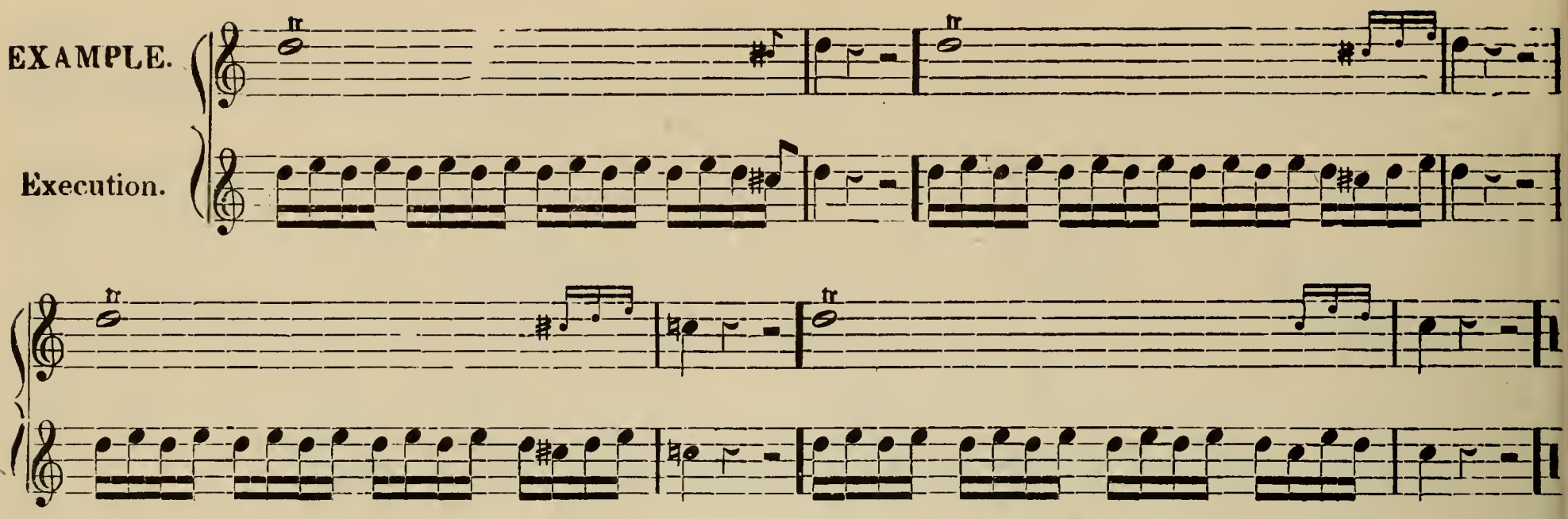
In the first of these two examples, the D is the strong note, but in the second it is E, for these equal alternations only commence with E; the D which precedes does not properly belong to the trill, and is as it were a preparation.

As regards the trill, with a conclusion of one note or of three notes, the equal alternations ought to begin with the lower note; by this means one is not obliged to accelerate or to retard this conclusion, in order to finish regularly in time.

* We recommend to pupils never to change in a conclusion of two notes, that one upon which the trill ought to finish, in forming a perfect cadence.

EXAMPLE.

Execution.

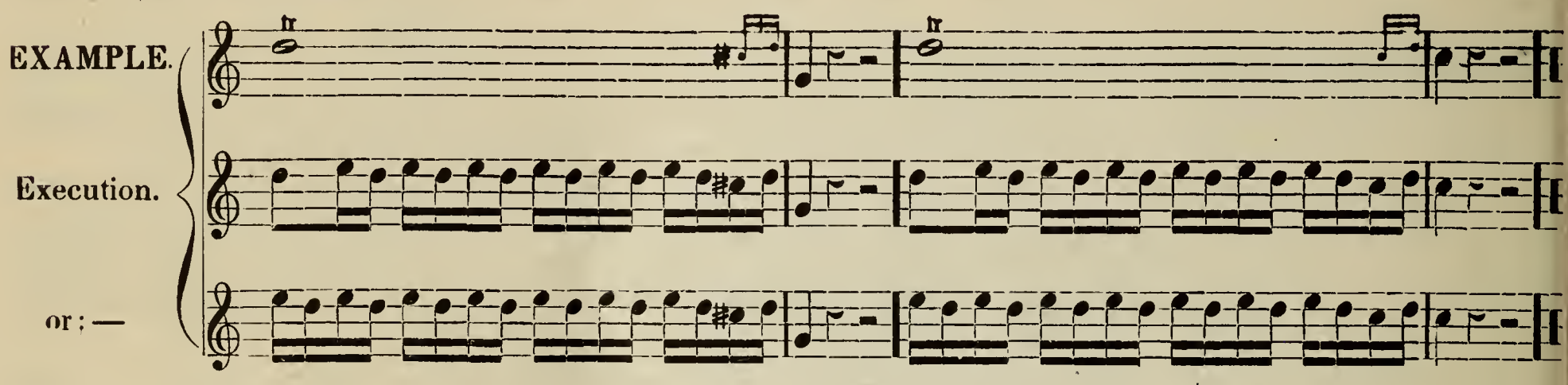


When the trill has a conclusion of two notes, the equal alternations ought to commence with the highe. note, for the same reason.

EXAMPLE.

Execution.

or ; —



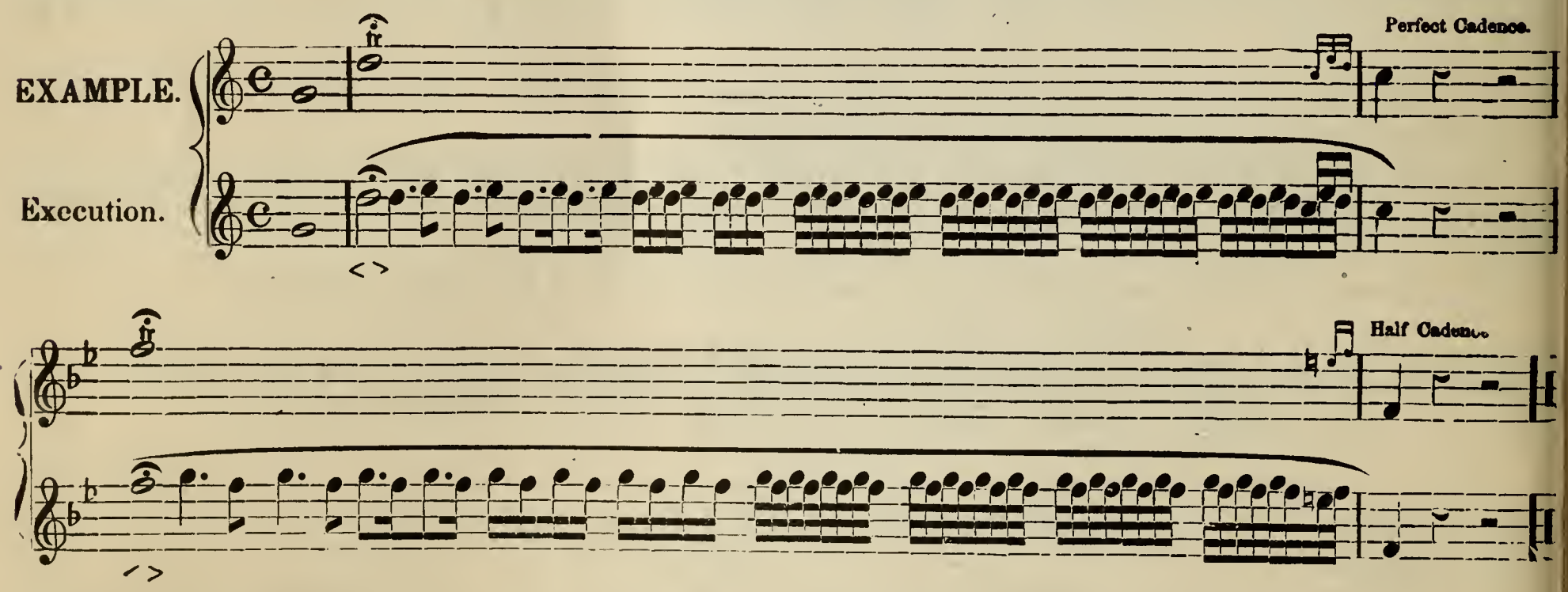
The old singers never executed the long trill, forming a cadence or half-cadence, without preceding it by a swelled sound, which they called *Messa di voce:* and, furthermore, their alternations began very slowly, and underwent four changes of quickness, as for example: —

EXAMPLE.

Execution.

Perfect Cadence.

Half Cadence.



This system is good, but it requires a long breath. Modern singers have, in general, adopted the custom of commencing the trill without the *Messa di voce*, and of executing it without change of quickness For study the old manner is much the best, and we recommend it to pupils. In ordinary use it is necessary to follow custom, so long as one has not the force of talent to rule it.

The trill is sometimes practised on a series of notes in the ascending or descending scale.
It must have a conclusion to each note; the ear is better satisfied with the slight repose which results.

EXAMPLE.

Execution.

The following is a lesson with the application of all the precepts which we have just given on the trill.

ON THE TRILL.

Moderato.

Execution.

EXERCISE XIX.

tr tr tr

Cres.

tr tr tr

mf *p* M. v.

Rinf.

p M. v.

tr tr

Cres. *p*

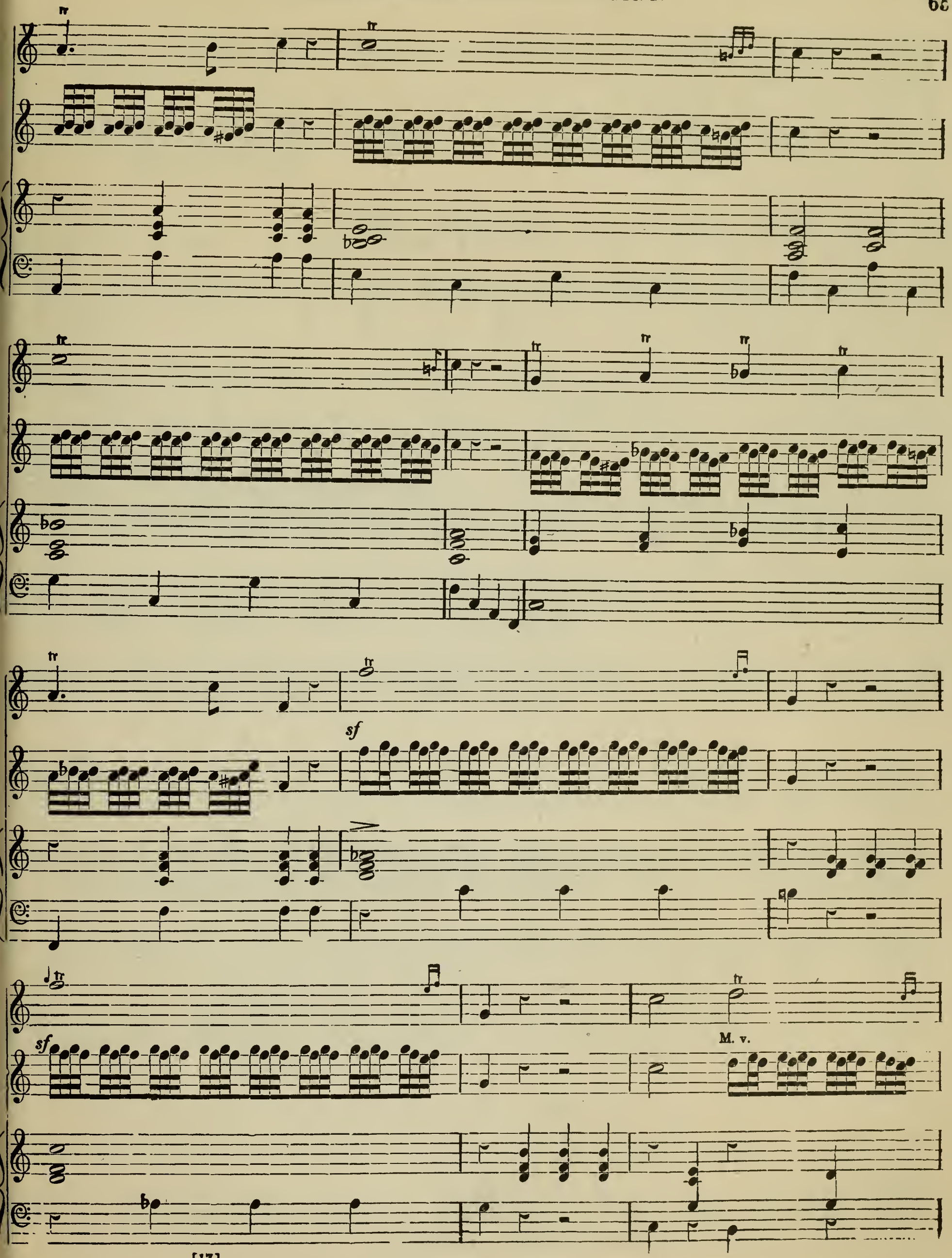
Cres.

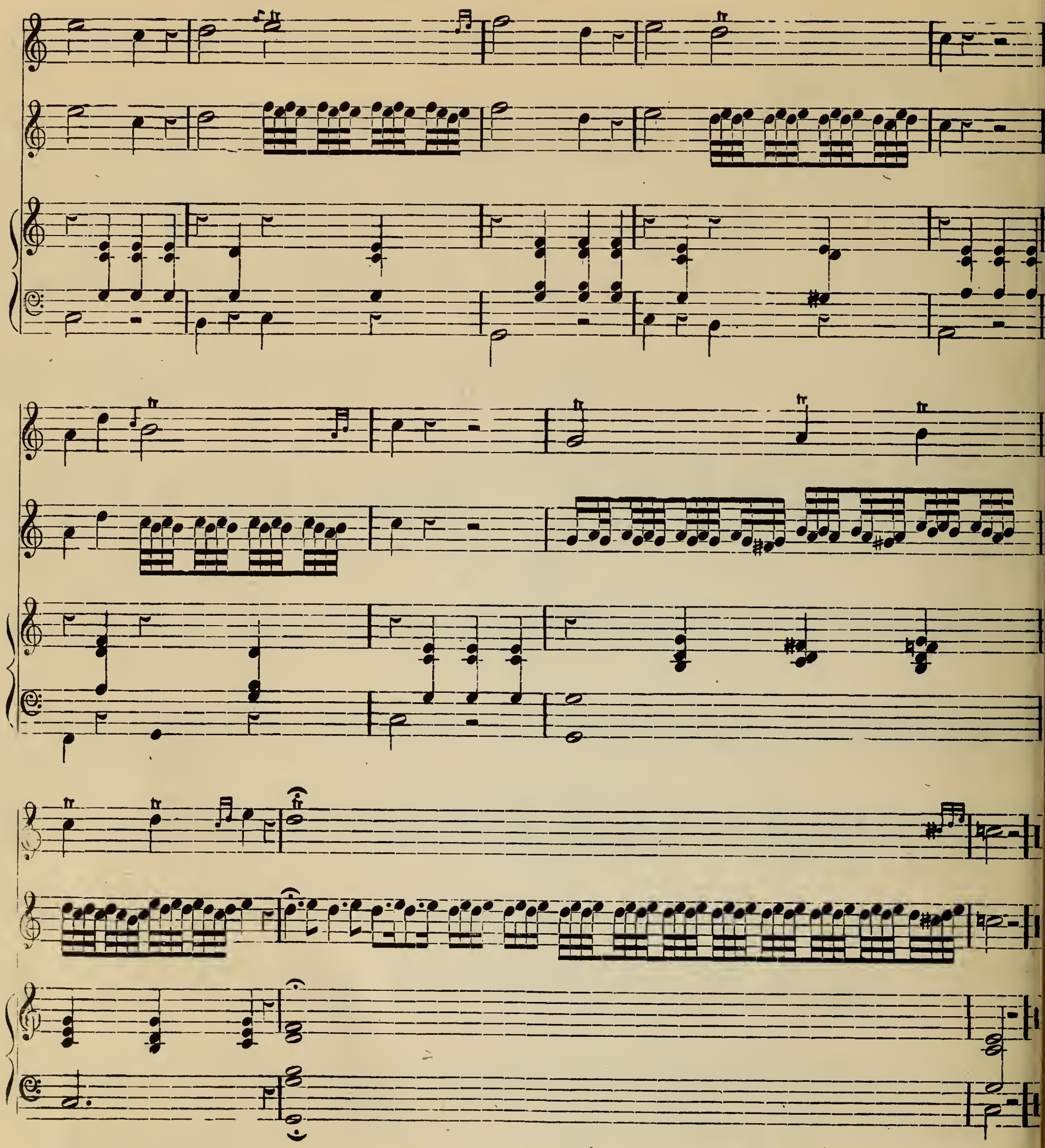
p

Rinf.

Rinf.

p


tr
sf
M. v.



ON THE ROULADE OR VOLATA.

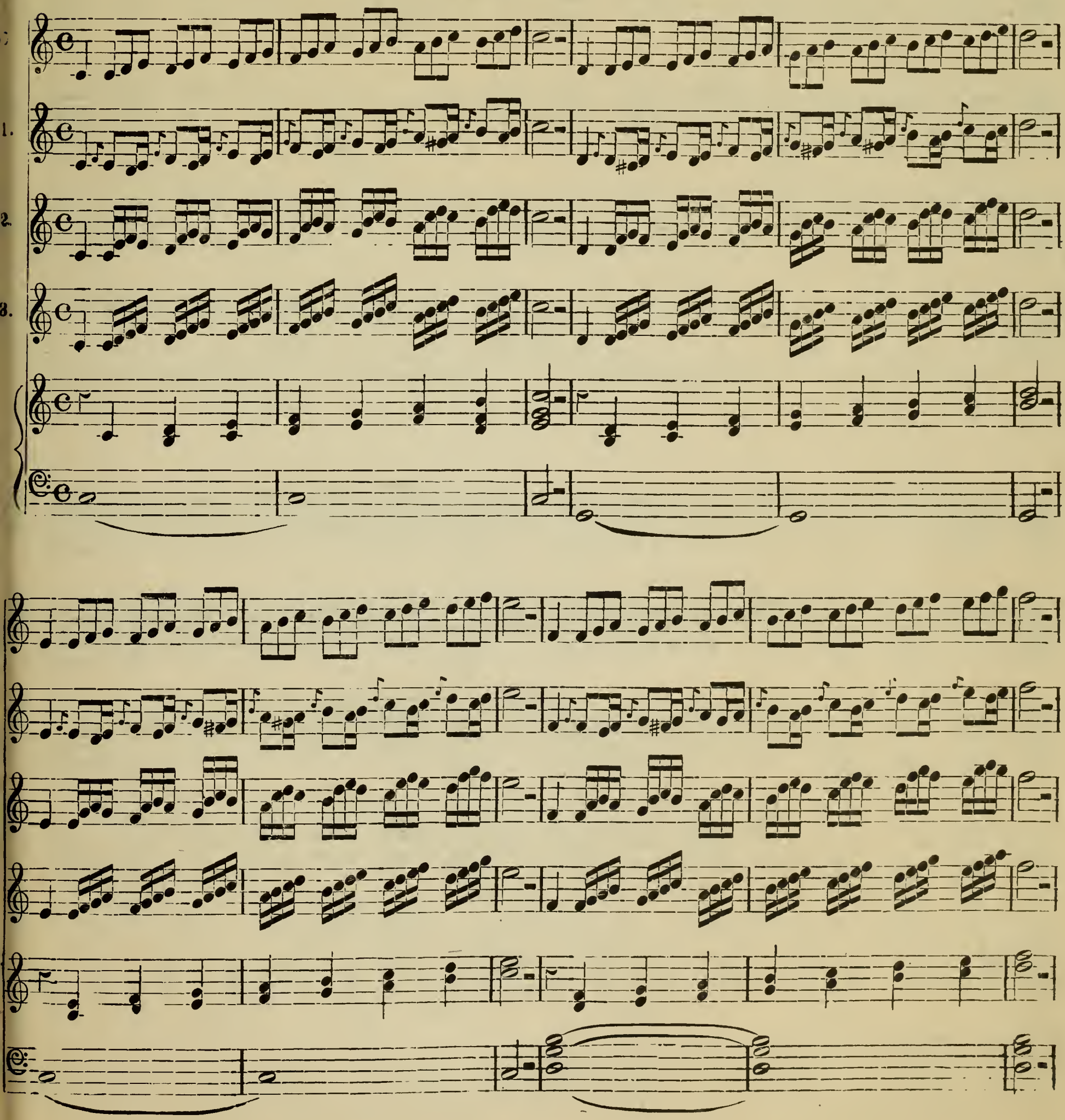
The Roulade, (in Italian, *Volata*) is, in singing, the rapid series of sounds, distant tones, and half tones, from each other, which form what are called *Runs* on instruments.

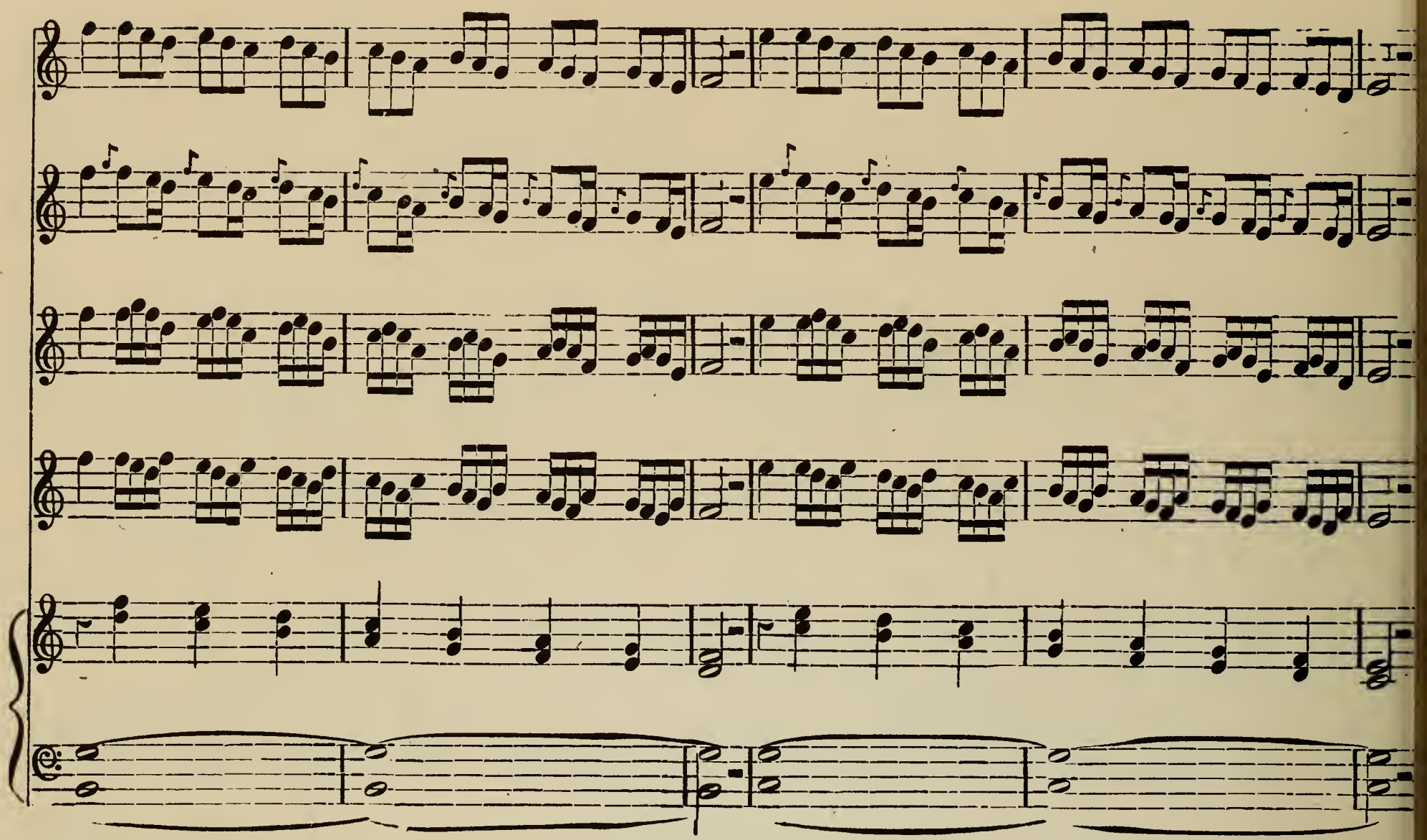
Much lightness in the voice is necessary for executing it. When this lightness is not possessed naturally, it must be acquired by a regular course of practice, following the precepts we have already given, Chapter III on the manner of attacking and connecting sounds. See page 9.

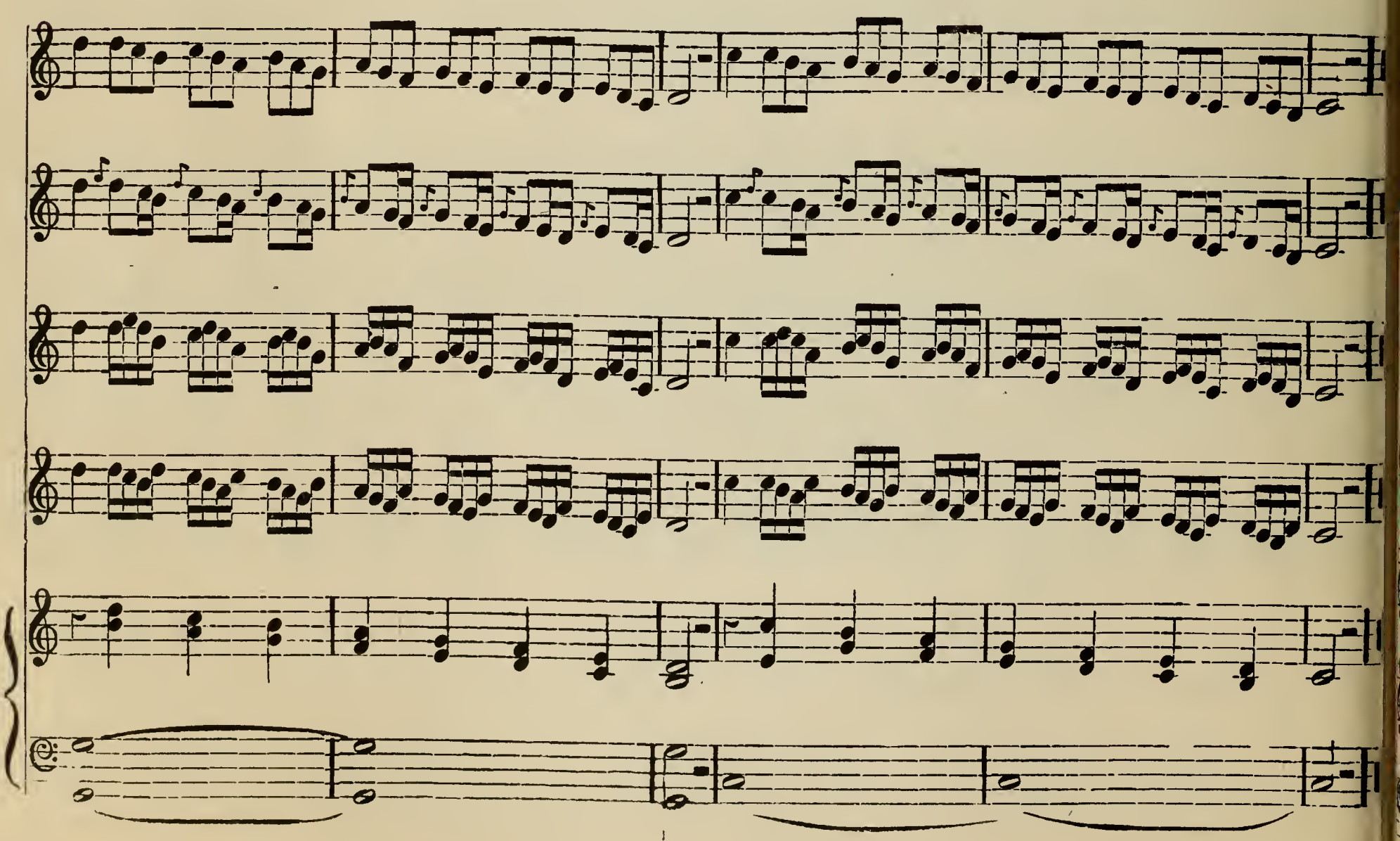
We will here add, that in order to attain a good execution of the Roulade, one ought, — First, to practise it very slowly at first, in order to ensure its intonation. Second, to increase the force in the ascending scales. Third, to articulate, with some firmness, the first sounds of the descending scales, and then to gradually diminish the force down to the lowest note. Fourth, to accelerate the movement little by little, fixing the thought on the sounds which commence the strong parts of the measure.

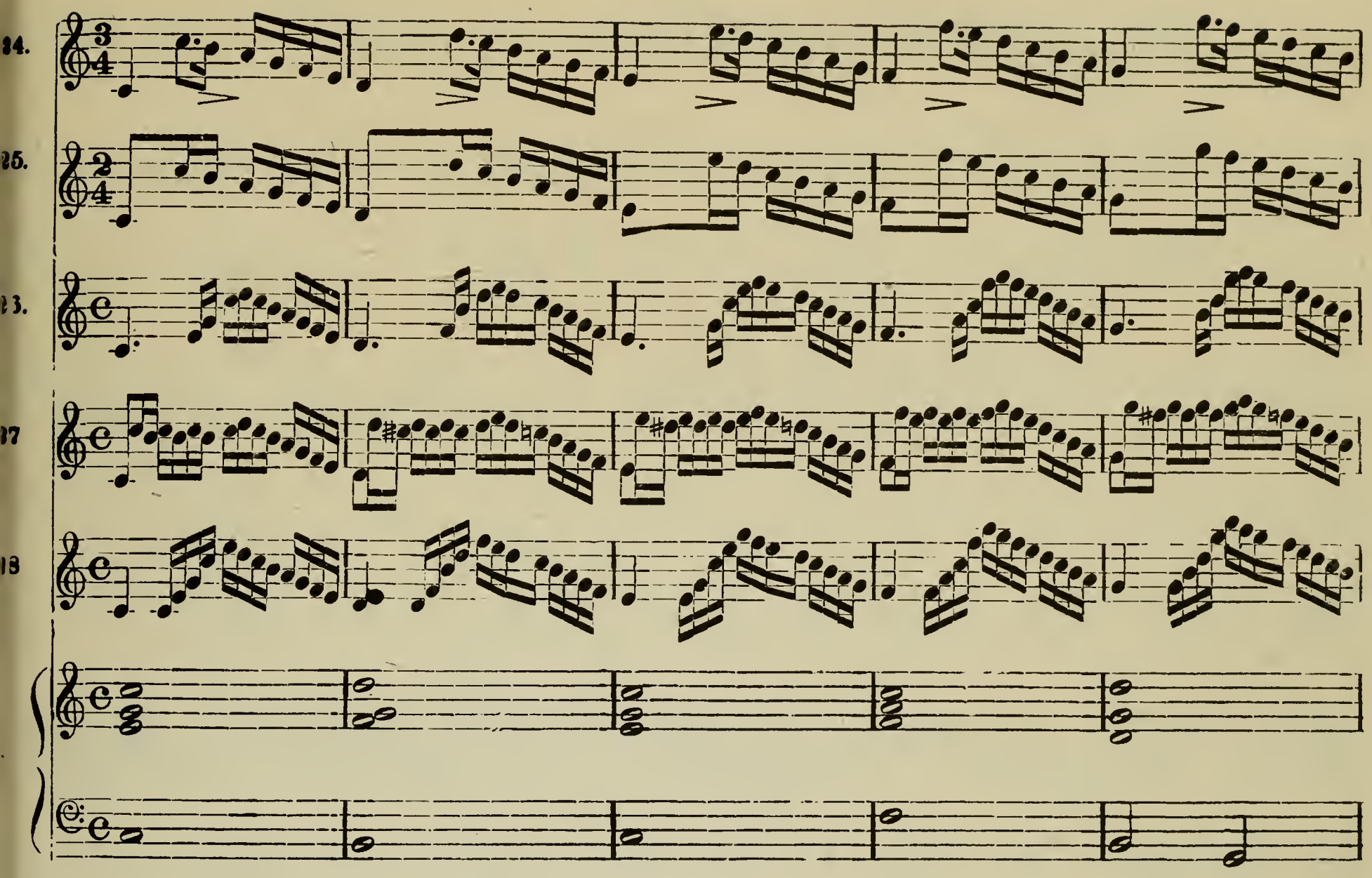
The following series of exercises will serve as a continuation to those given in Chapter III., pages 10 to 23.

EXERCISE.

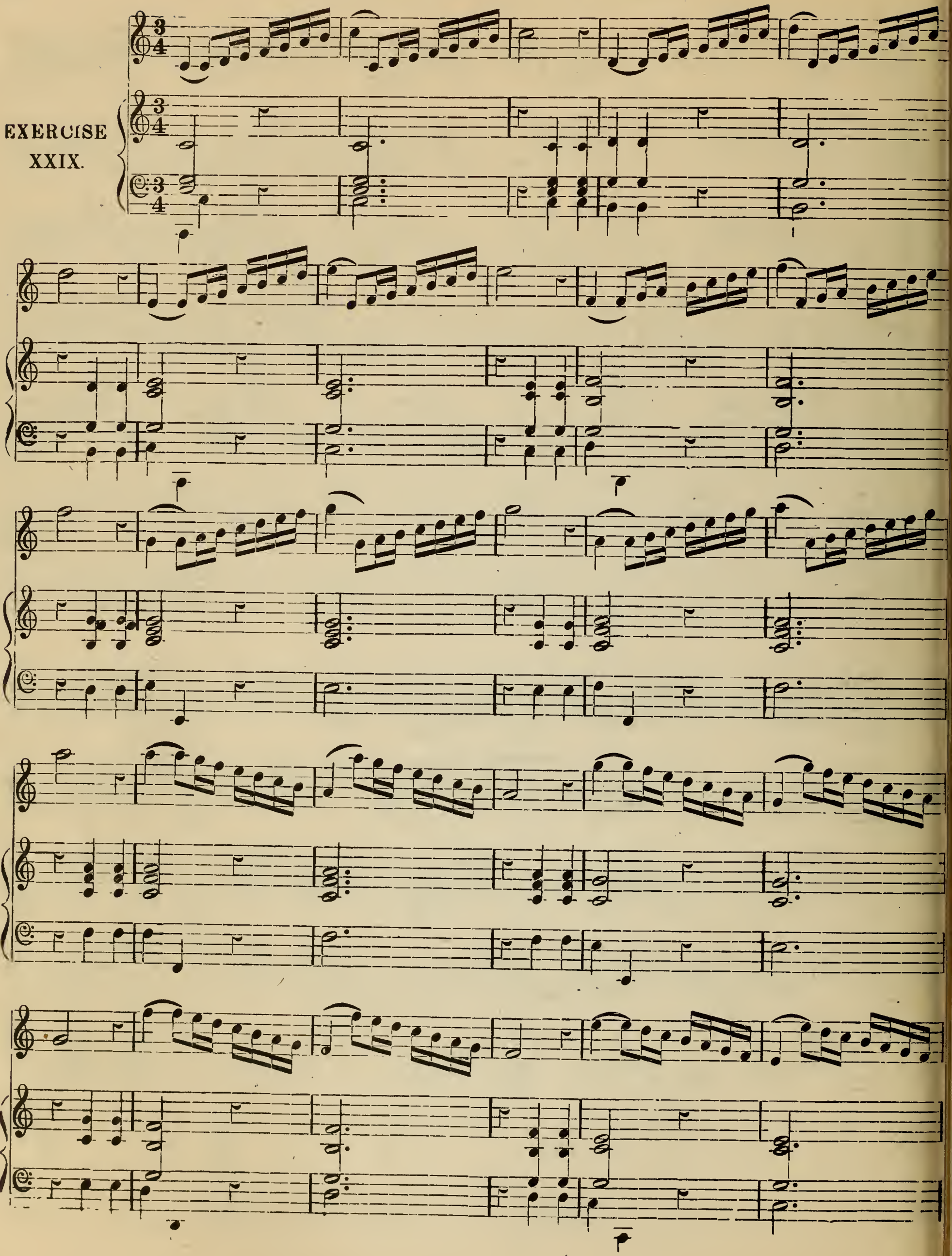






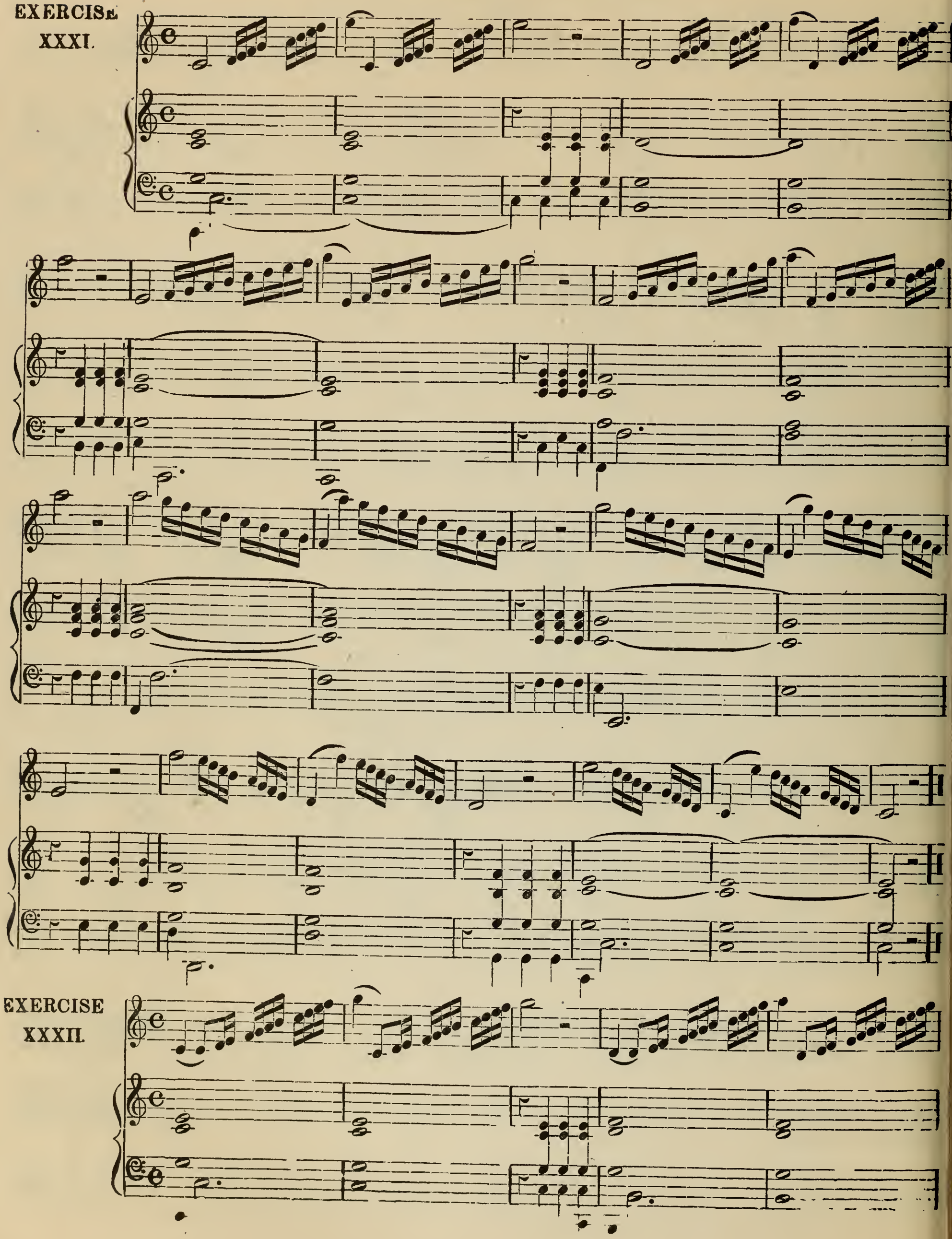


EXERCISE XXIX.



EXERCISE XXX.

EXERCISE XXXI.



EXERCISE XXXII.

EXERCISE XXXIII.

EXERCISE XXXIV.

EXERCISE XXXV.

We particularly recommend the frequent study of the following exercise, as very suitable for developing and for equalizing the voice.

EXERCISE XXXVI.

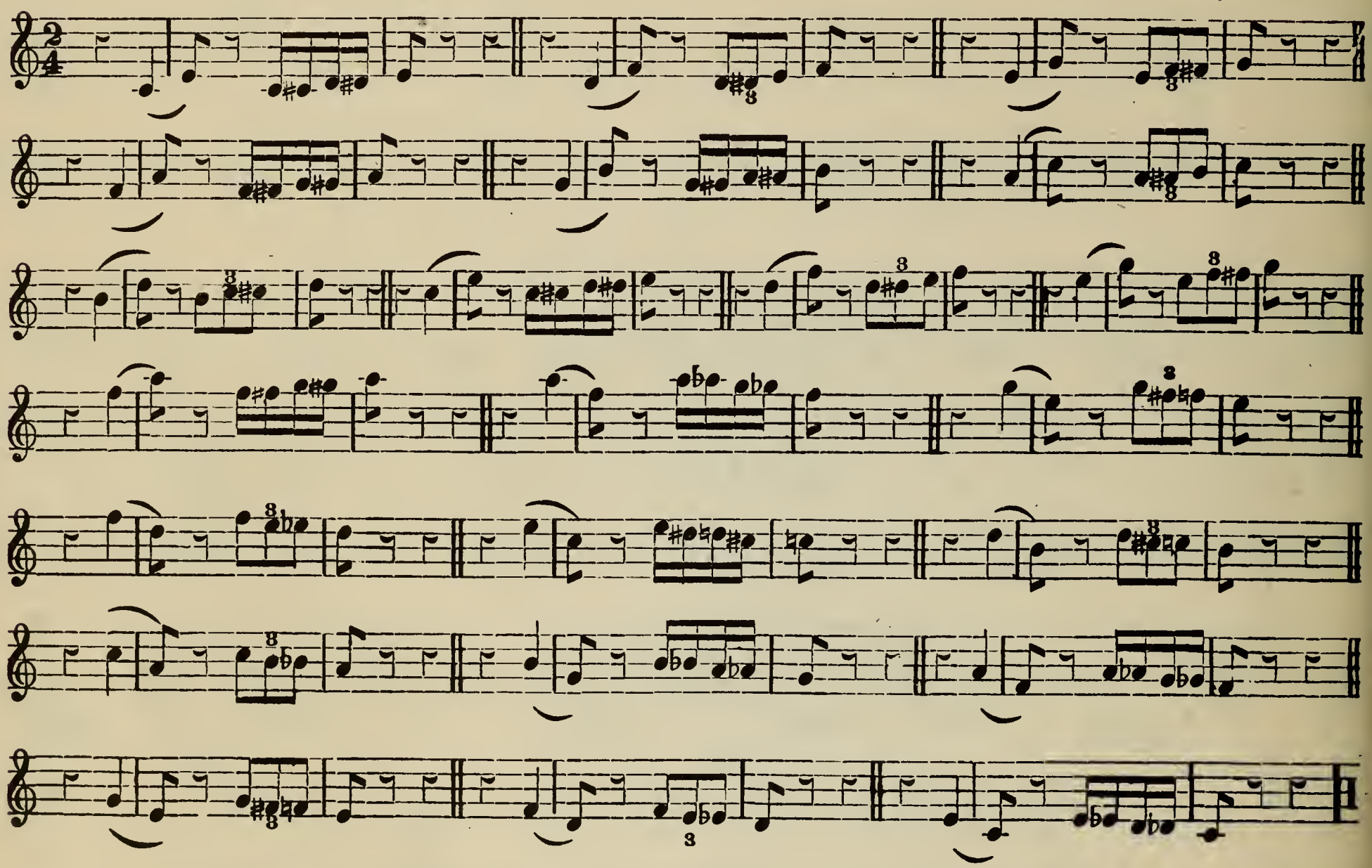
EXERCISE XXXVII

ON SCALES BY SEMI-TONES.

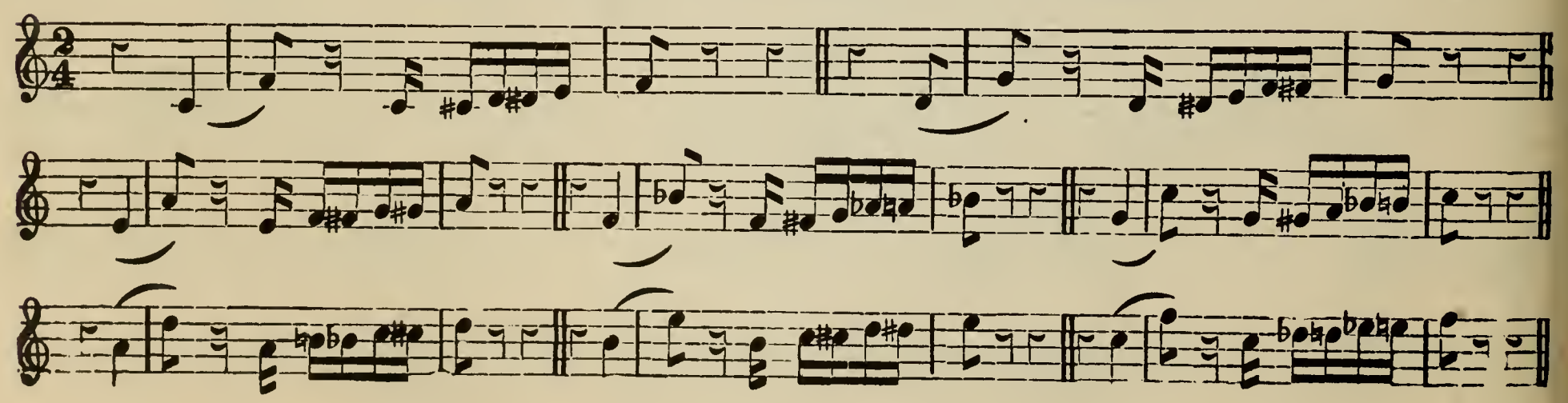
These scales are of very difficult execution. Independently of the great lightness, and of the clearness of articulation which they require, there is danger, when they are of a certain length, of adding notes or of not giving enough. To avoid this fault, and to ensure correct intonation, it is necessary, — First, to have a clear apprehension of the interval which the first and the last note form; Second, to count the number of semi-tones which they include, and to reduce them to measure, taking care, in the study, that the last note shall fall on a strong part of the measure. We have arranged the following exercises according to these principles, and we urge pupils to study them at first slowly, and always with much attention.

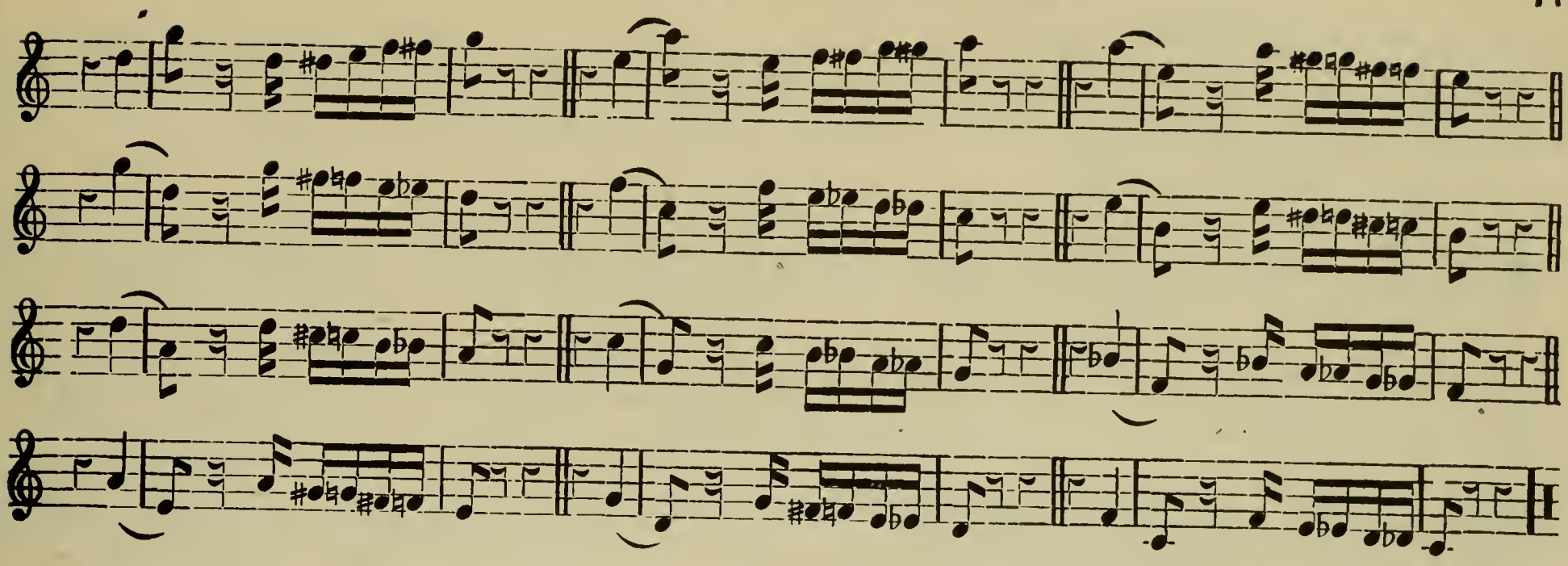
CHROMATIC SCALES.

EXERCISE XXXVIII. — INTERVAL OF MAJOR AND MINOR THIRD.



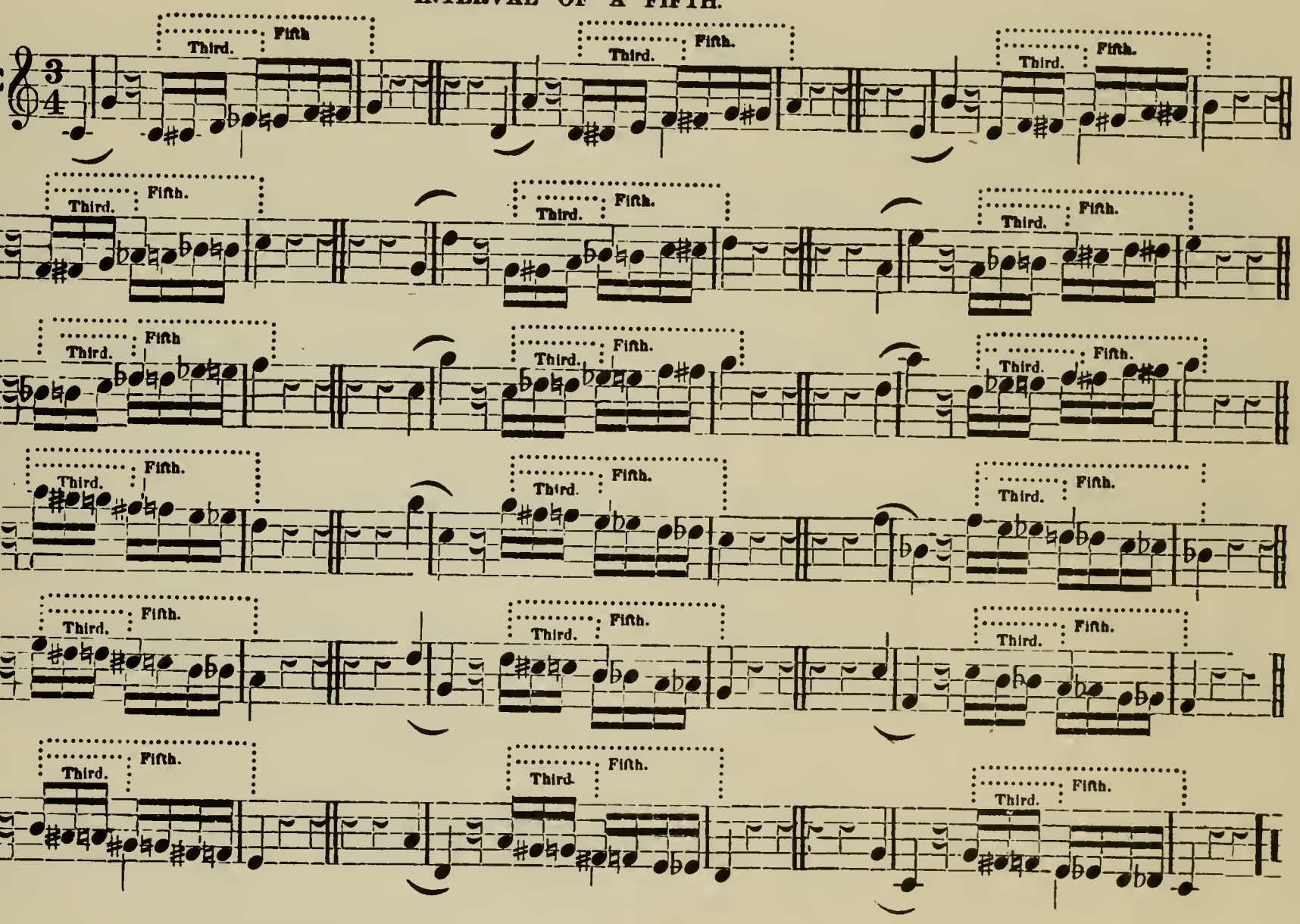
EXERCISE XXXIX. — INTERVAL OF A FOURTH.





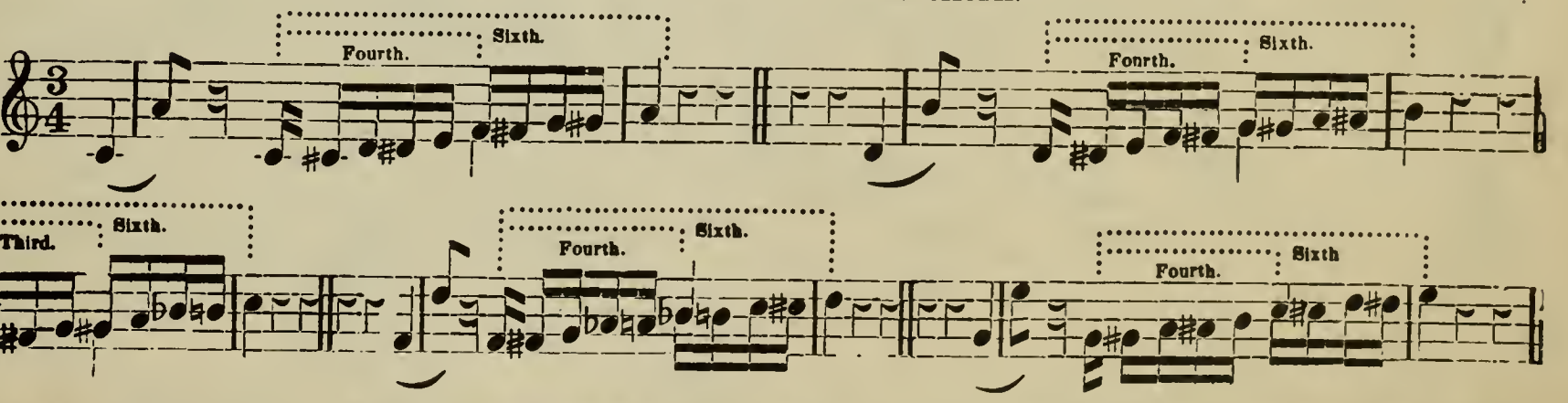
INTERVAL OF A FIFTH.

EXERCISE XL.

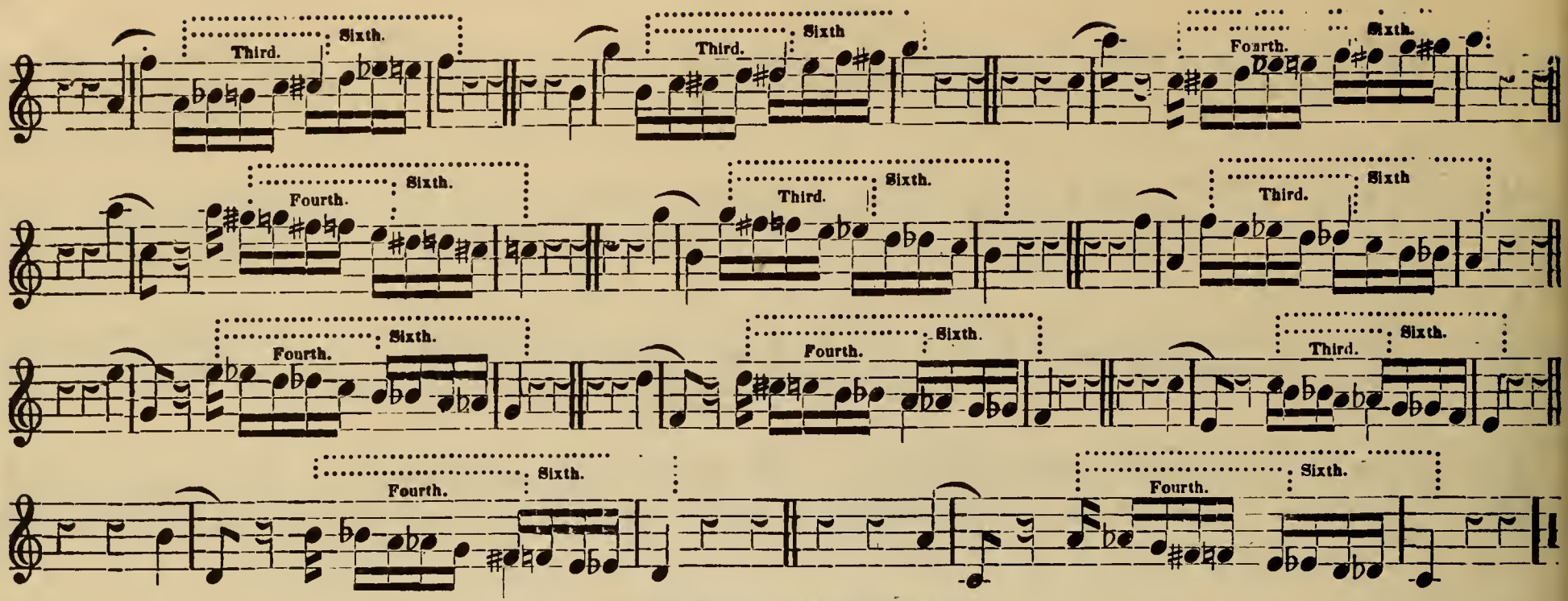


INTERVAL OF A MAJOR AND MINOR SIXTH.

EXERCISE XLI.

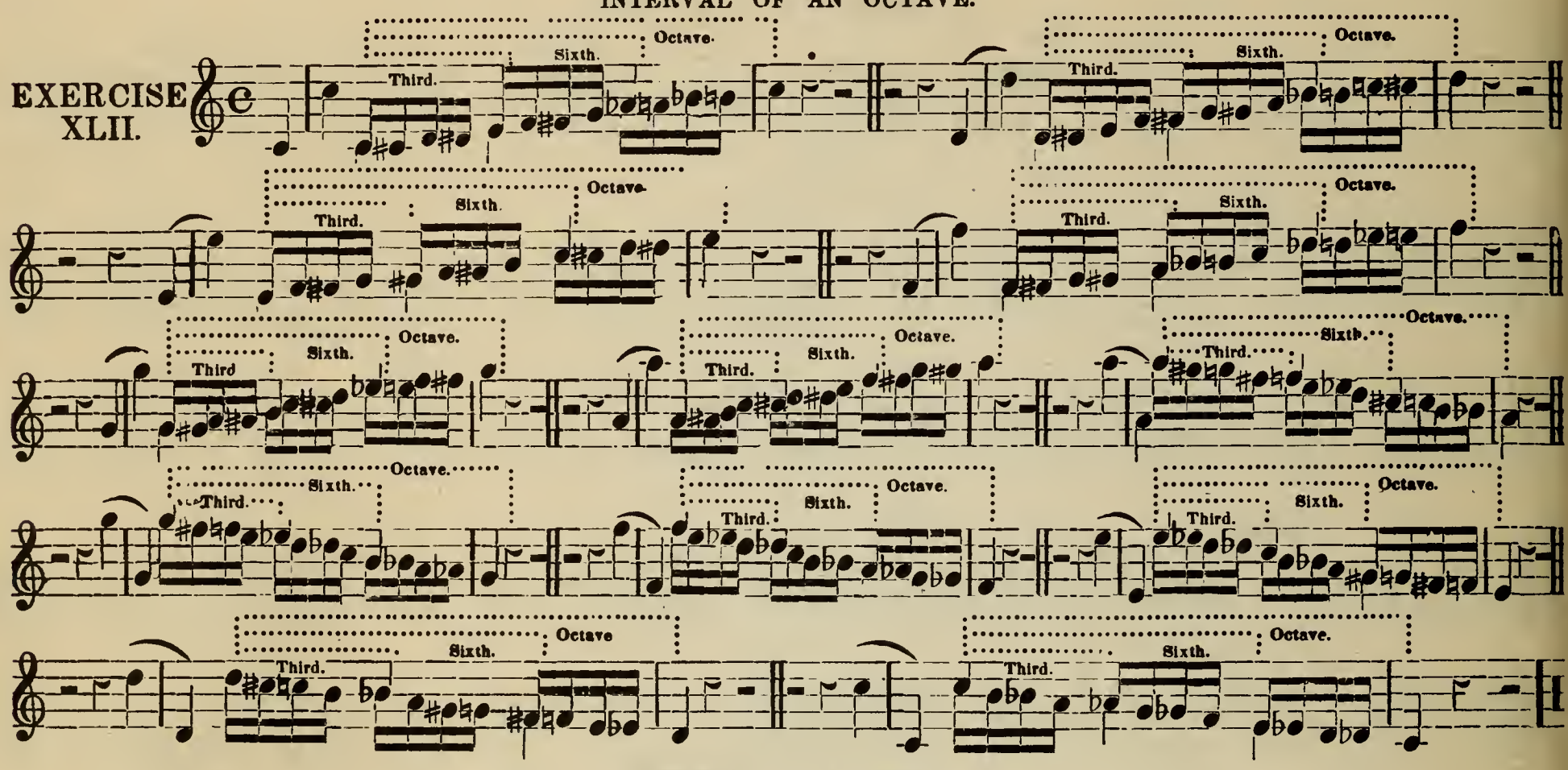


Note. — We have adopted this manner of writing chromatic scales, in order to have between the notes which begin each part of the measure more of consonant intervals, upon which the attention of the pupil may be more particularly engaged.



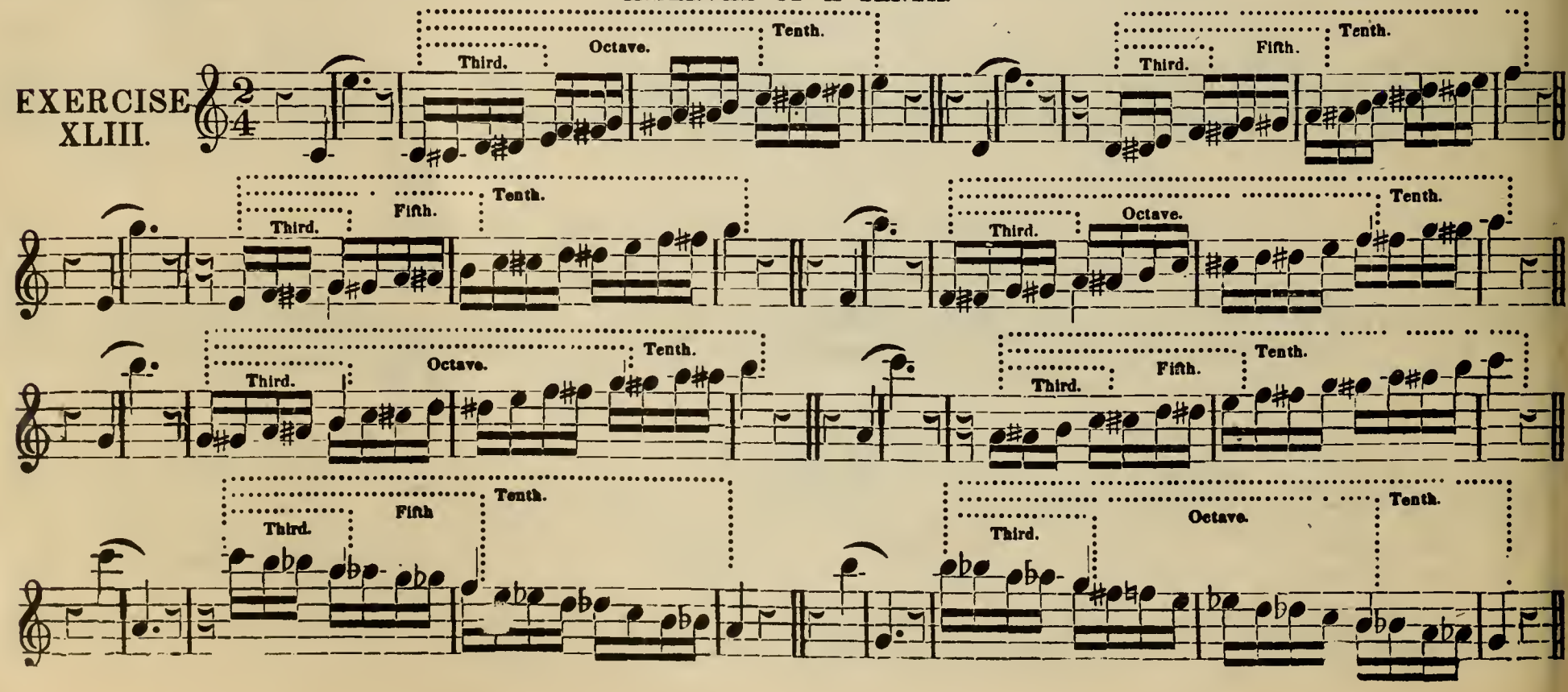
INTERVAL OF AN OCTAVE.

EXERCISE XLII.



INTERVAL OF A TENTH.

EXERCISE XLIII.



Third. Octave Tenth. Third. Fifth. Tenth.

Third. Fifth. Tenth. Third. Octave. Tenth.

INTERVAL OF A TWELFTH.

EXERCISE XLIV.

Third. Fifth. Tenth. Twelfth

Third. Fifth. Tenth. Twelfth

Third. Fifth. Tenth. Twelfth.

Third. Fifth. Tenth. Twelfth.

Third. Fifth. Tenth Twelfth.

Third. Fifth. Tenth. Twelfth.

3d. Fifth. Tenth. Twelfth.

Third. Fifth. Tenth. Twelfth.

INTERVAL OF A FIFTEENTH.

EXERCISE XLV.

Third. Sixth. Octave. Tenth. Thirteenth. Fifteenth.

3d. Sixth. Octave. Tenth. Thirteenth. Fifteenth.

We now present some vocalized pieces a little more difficult; we will afterwards treat of all that has relation to singing with words.

VOCALIZING.

No. 9.

Andante.

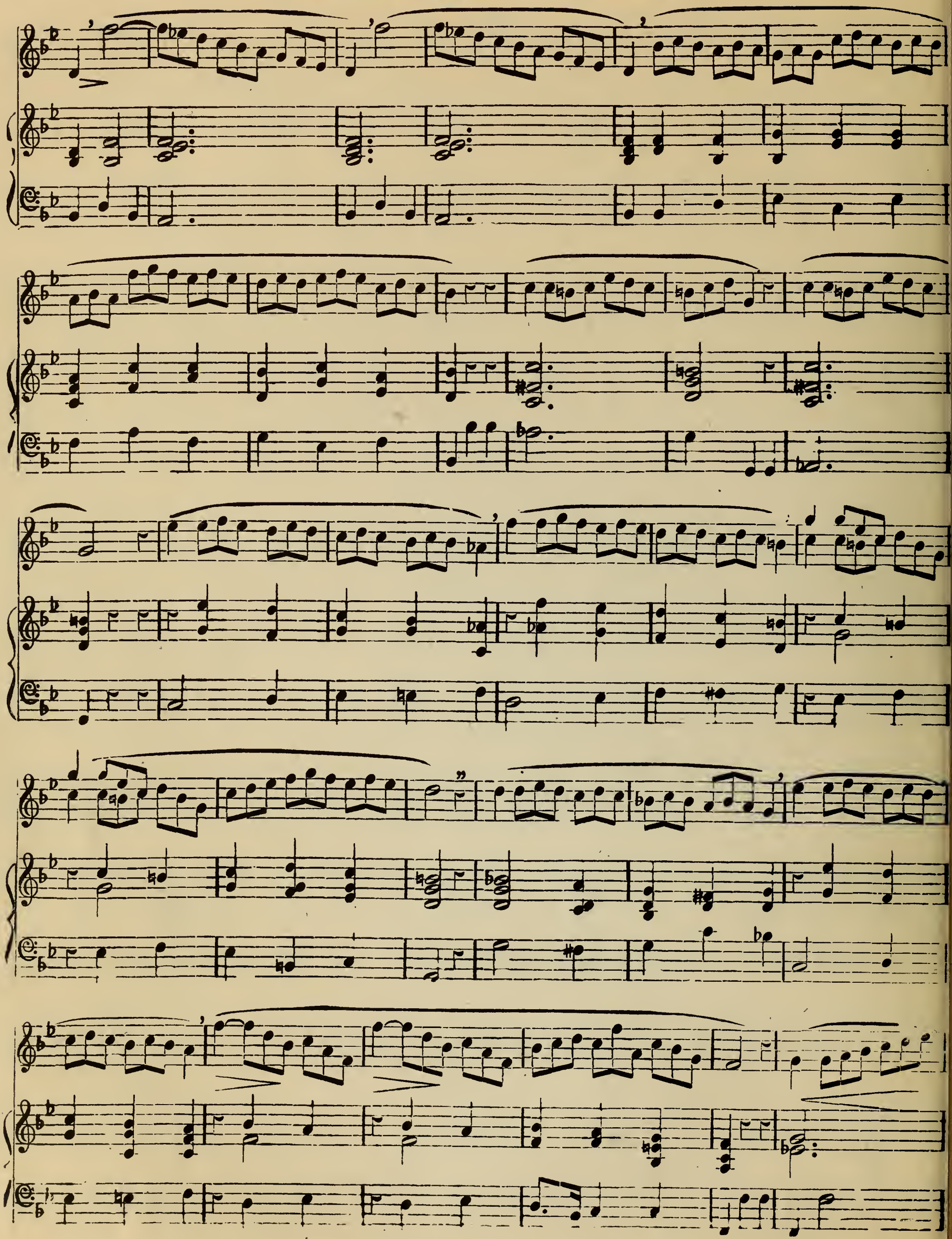
Rinf.

Rall.

VOCALIZING.

No. 10

sf



Cres.

VOCALIZING

No 11

Sempre Legato.

Largo Sostenuto.

Rinf.

Rall.

Stentate.

Rinf.

Rinf.

Rinf.

Rinf.

Rinf.

Rallent.

VOCALIZING.

No. 12.

Allegro. Leggiero.

Rinf.

Rinf.

Rinf.

Rinf.

p

Rinf.

ff p sf p

sf p

VOCALIZING.

No 13

Allegretto brillante.

Leggiero.

p

p

f *p*

f *p*

Dolce.

Legato assai.

Leggiero.

p

p

Rall.

Leggiero.

Rinf.

Leggiero.

Sosten.

sf sf [24] sf sf

EXAMPLE OF THE ART OF MAKING VARIATIONS.

No. 14.
THEME — Andante.

Var. 1 — Con espressione.

Var. 2 — Grazioso.

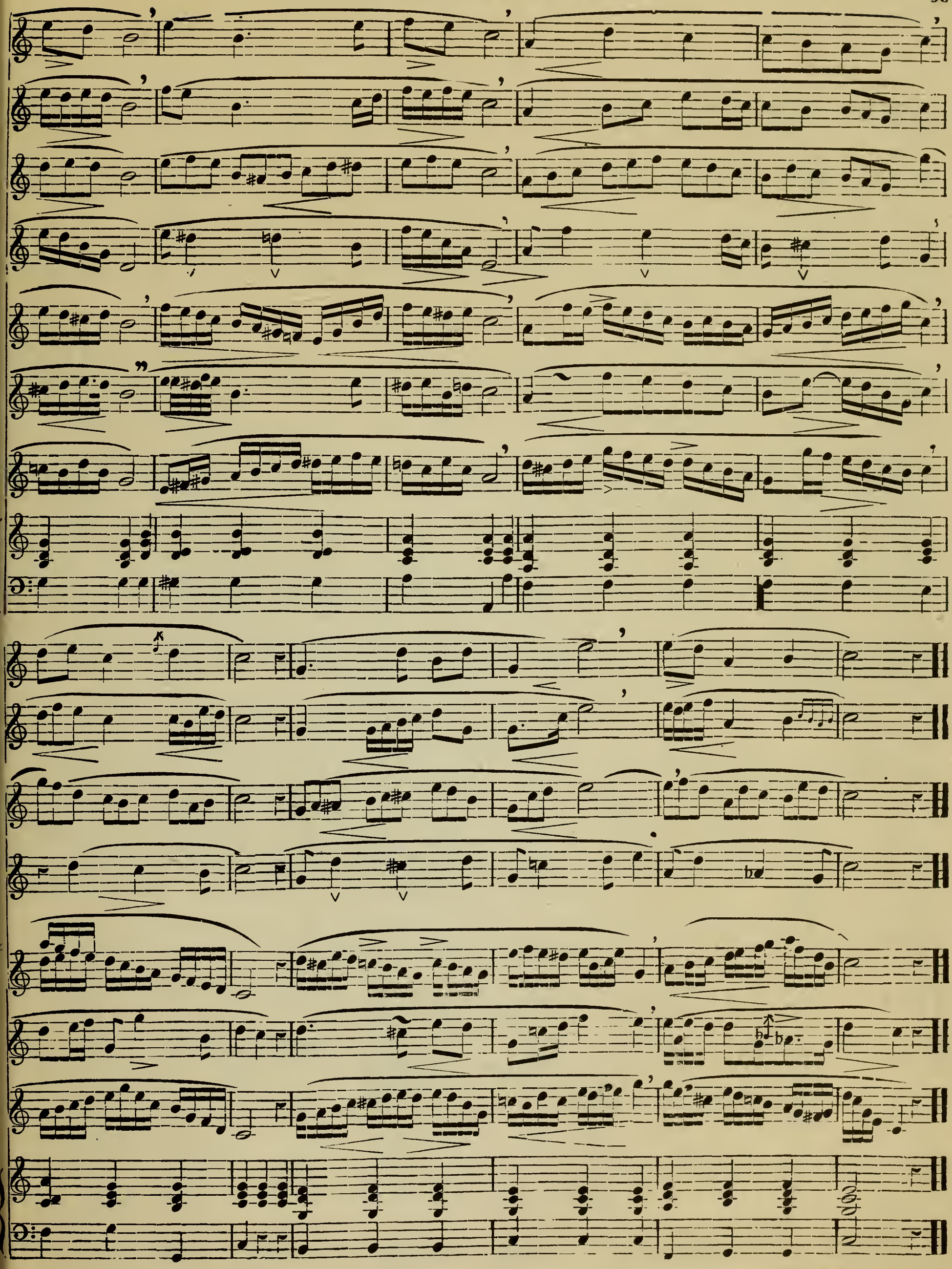
Var. 3. — Poco agitato.

Var. 4. — Allegro.

Var. 5. — Largo.

Var. 6. — Allegro.

PIANO.



CHAPTER VI.

ON TASTE.

True taste consists in an exquisite judgment of what is appropriate; in an aptness to invest one's self with the character of the piece to be performed; in adding energy to it by analogous coloring, and in putting one's self into a state of feeling, so well in accordance with that of the author, that there results a oneness, perfect as if it were the product of a single thought.

He who possesses this faculty, knows how to put grace and spirit into gay pieces; elegance into those which are only pleasing; sadness into pathetic songs; grandeur and mystery into religious music; warmth and transport into pieces where strong passions are in play.

This taste, which is as enduring as truth, from which its principles are drawn, can be formed only by study by hearing great masters, and by reflection.

ART OF ADORNING MELODY.

The use of ornaments, which for the past eighty years has been carried to an extreme, even to abuse appears in our days disposed to return within more suitable limits. Composers seem disposed to give their ideas a turn, which, by having more precision, puts a check to the rage for decoration which has possessed common singers. They deserve praise for this courage, which tends to free melody from the insipid vulgarities with which it is overloaded.

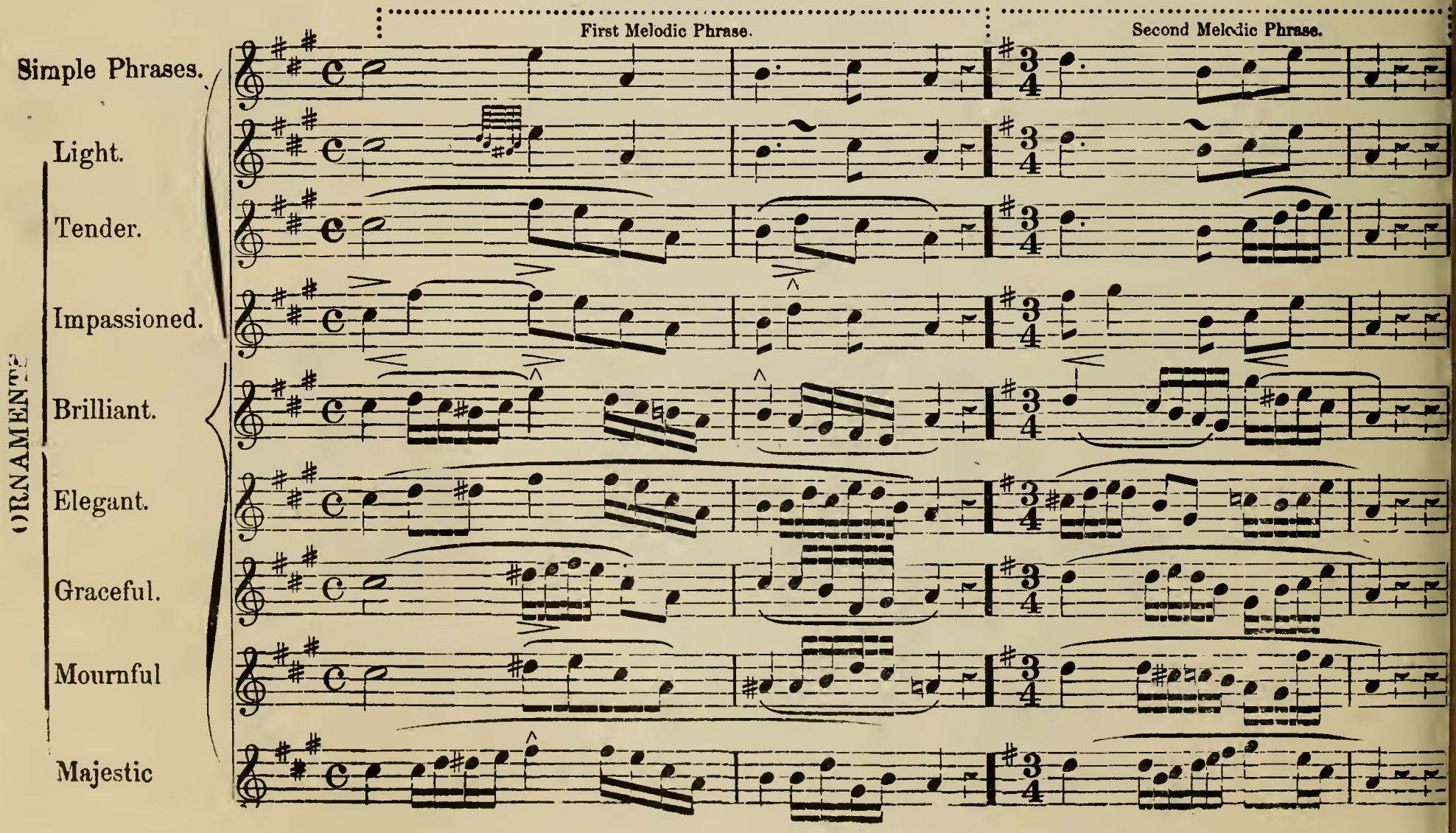
There are two conditions dictated by good taste, and from which we should never swerve in adorning a melody. — First, The adornment must never change or obscure the phrase. Second, The ornaments must always be of a character analogous to that of the piece.

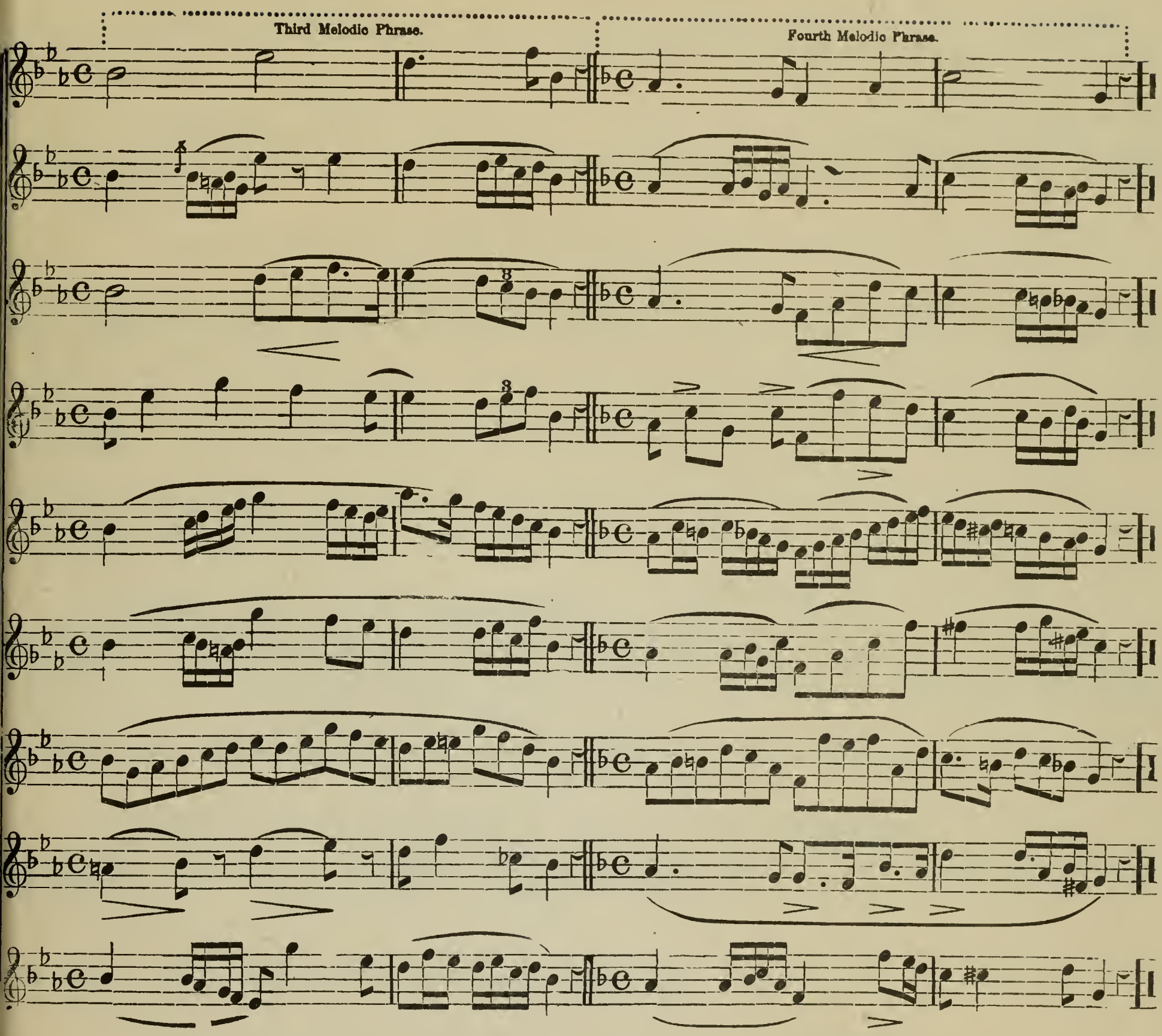
Thus it would be ridiculous to introduce light ornaments in grave and sustained pieces; it would be equally so to employ impassioned accents in songs of a merely pleasing and elegant character.

Aside from these two conditions, which wholly depend on appropriateness, fashion claims much in the choice of ornaments; hence it would be superfluous to give positive models, which, though good to-day, would be in a short time, perhaps, no longer passable.

We confine ourselves to presenting, on a small number of simple phrases, some ornaments which, by their variety of color, may be applied to melodies of very different character.

EXAMPLES FOR ILLUSTRATION.





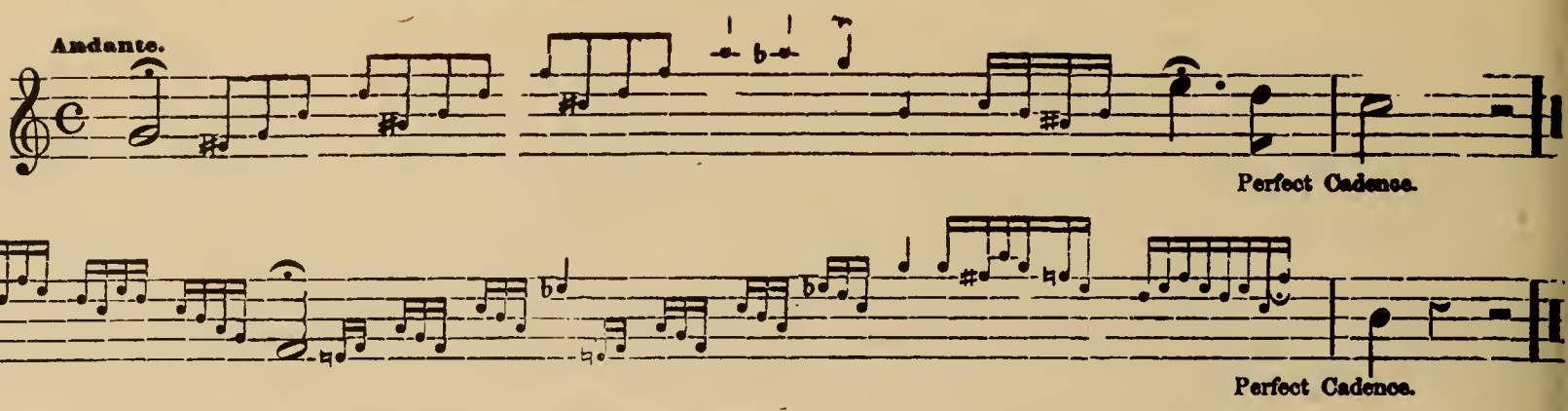
It will be remarked that the Appoggiatura, the Grupetto, the Conducimenti,* and anticipated or syncopated sounds, are the principal means employed for adorning these phrases.

ON CADENZAS, OR ORGAN-POINTS.

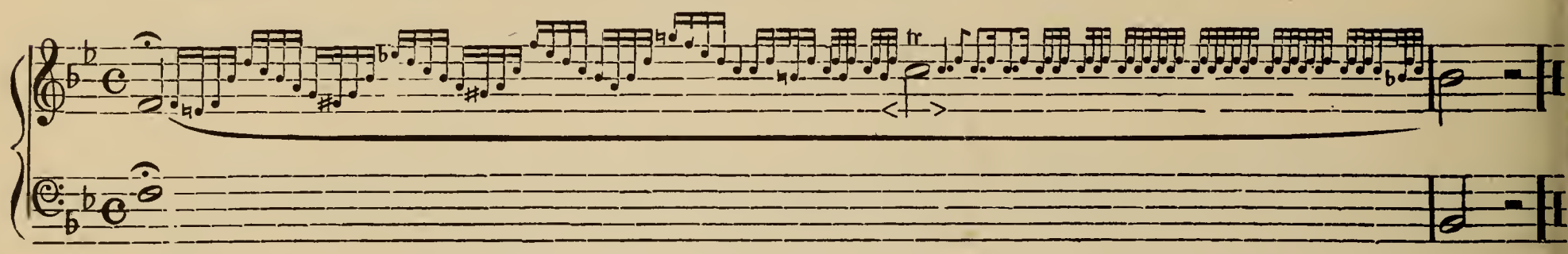
There are two kinds of Organ-points. First, that which is made on the dominant to pass to the tonic, and which the Italians call *Cadenza*, because it constitutes a perfect cadence; Second, that which is made on the chord of the dominant alone, which constitutes a half-cadence, and which the Italians call *Fermata*. Diatonic scales, chromatic scales, scales by intervals, in fine, all kinds of passages which have the notes of the chord of the dominant for bass, are the elements of these Organ-points. Taste must, in all cases, determine the choice of these passages; and it is indispensable that this should be made according to the movement and general tone of the piece.

* The Conducimenti are portions of the scale which are employed to connect two notes separated by a large interval.

EXAMPLE.
Perfect Cadences.



In old airs, the perfect cadence was always terminated by a long trill, in the following manner:—

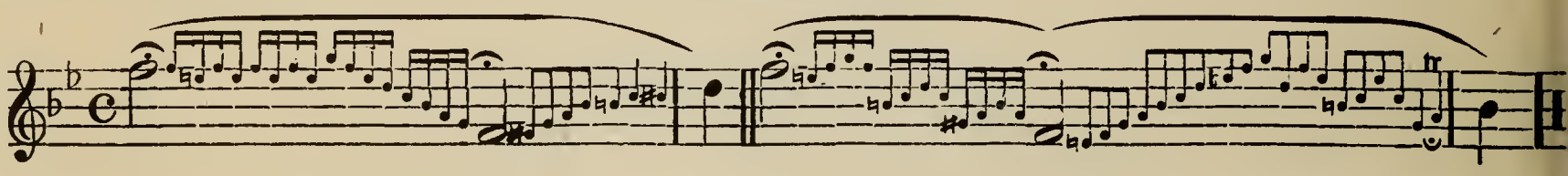


Cadences of this kind, which the severe school prescribed to be executed with a single breath, required an immense outlay of force by the lungs. It is, perhaps, in consequence of the fatigue resulting from it, that modern singers have abandoned its use.

EXAMPLE.
Cadenza on the Dominant or Fermata.

These Cadenzas may sometimes receive an extension of some notes which connect the dominant with the first note of the following phrase. This extension is called Conducimento.

EXAMPLE.



CHAPTER VII.

OF ACCENT, AND ITS APPLICATION TO DIFFERENT PIECES OF MUSIC.

Accent is not the faculty of feeling, but the expression or manifestation of feeling, guided by taste in its application. If the pupil has a good understanding of what we have said in the chapter on Taste, let him take into consideration, first, the time or the movement indicated by the author at the beginning of the piece, and then the words for which it is composed, and he will know at once what accent must be given to it. Thus, for example

LARGO.
ADAGIO.
CANTABILE. } Should be sung deliberately and smoothly, with great breadth and firmness of sound. Grupetti, trills, and ornaments of all kinds, should be performed with breadth, and the shading should be mellowed so as not to present any very striking contrast.

LARGHETTO.
ANDANTE.
ANDANTINO. } Should be sung in a manner either graceful, tender, or mournful, according to the epithet which commonly follows the indication of the movement, and according to the words of the piece.

ALLEGRETTO. The ornaments should keep pace with the acceleration of time in the melody.

ALLEGRO..... Requires vivacity and brilliancy.

AGITATO.....Requires emotion, warmth, passion, with few or no ornaments.

PRESTO.....Requires spirit and lightness.

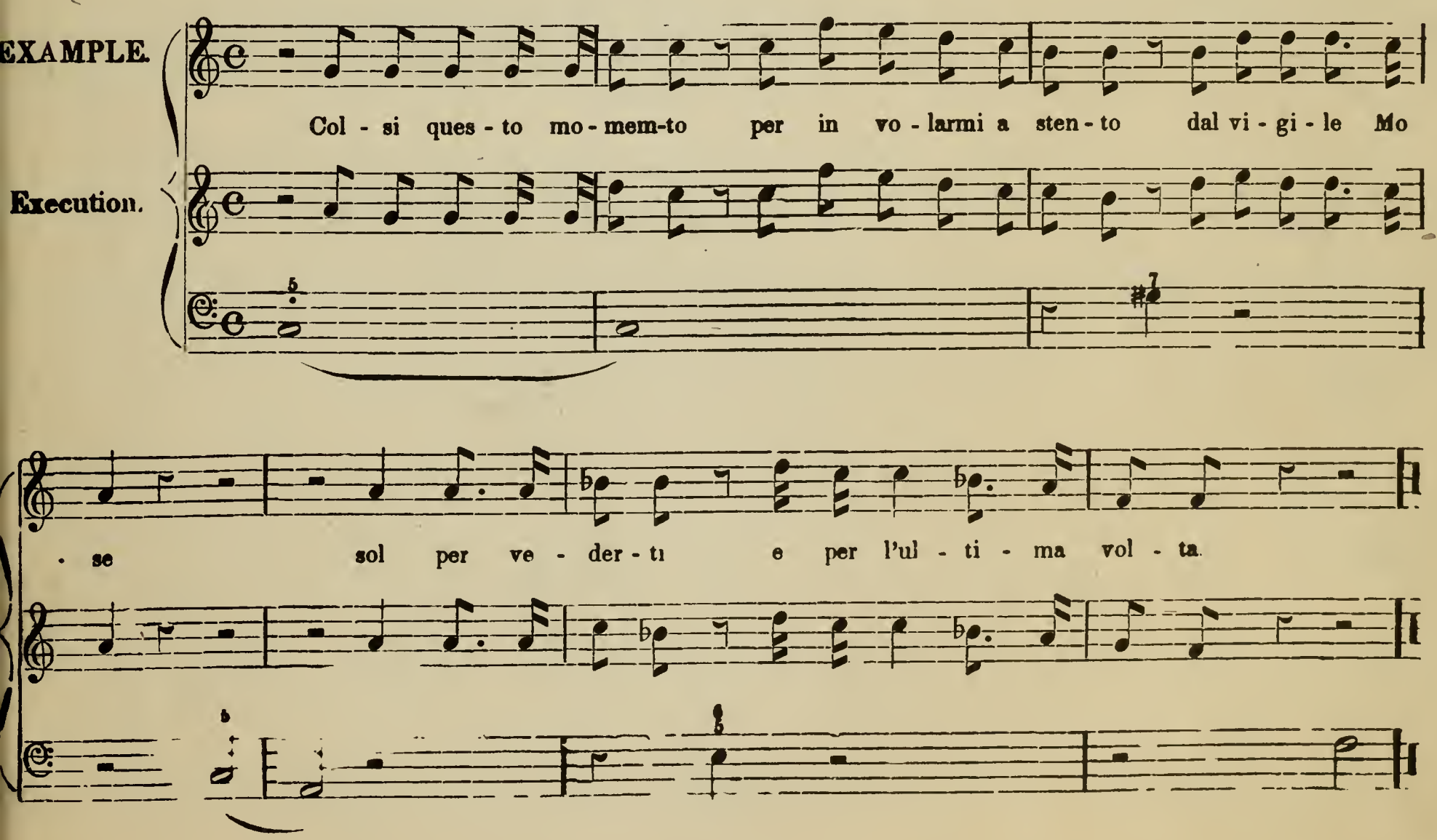
These different pieces might be sung with expression, without giving them a right accent. If the means of expression proper to Agitato should be employed in an Andante, the effect would be extravagant and ridiculous if, on the other hand, Agitato should be sung as a simple Allegro, it would be insufficient and cold. Thus it is the feeling of what is appropriate, that is taste, which must determine the color proper to each piece, and the choice should be dictated, as we have said before, by previous examination of the words and of the melody itself; the character of this is often made known by an epithet which the author adds to the sign indicative of the movement.

OF THE RECITATIVE.

Recitative is dramatic dialogue spoken with musical sounds. The best recitative is that which approaches most nearly to good declamation. As it would be extremely difficult to express in notes the variety of rapidity and slowness which answers to the movement of the passions, composers only indicate the ends of phrases by cadences, and the long syllables of words by notes placed on the strong parts of the measure, or on the strong divisions of the parts, leaving to the intelligence of the singer the care to dwell a longer or shorter time on each of them. From this it may be perceived how much reflection is necessary for the good execution of the recitative. The singer ought to be thoroughly impressed with the dramatic situation, with the character of the person, with the nature of the idea, and with the value of the words which express it. If one of these considerations is neglected, there is great risk of accentuating contrary to the sense; for the same idea, the same word uttered by Othello, would not have the same color as if uttered by Figaro.

The Italians long ago introduced the custom of frequently making Appoggiatura notes, or rather substitutions of notes, in certain places of the recitative; this gives indeed more elegance, and destroys a little of the monotony resulting from the frequent repetition of the same sounds.

It is impossible to determine, beforehand, all the places where this substitution of note is practicable; but, in general, wherever the strong part of a beginning or an end of a phrase of a recitative is formed of two equal notes, a note one degree higher may be put in place of the first of the two notes.



EXAMPLE.

Execution.

Ec - co ci in sal - vo oh fi - gli. ah do - po tan - te

pe - ne e tor - men - ti a bel - la pace in grem - bo Dio tragge il po - pol su - o.

EXAMPLE.

Execution.

Cin-ta e la Reggia da fol - to stuol d'E - gi - zj, e bal dan-zo so pre-tende o -

- gnun che l'or - din gia da to di con gedo a - gli E - bre - i sia ri - vo - ca - to.

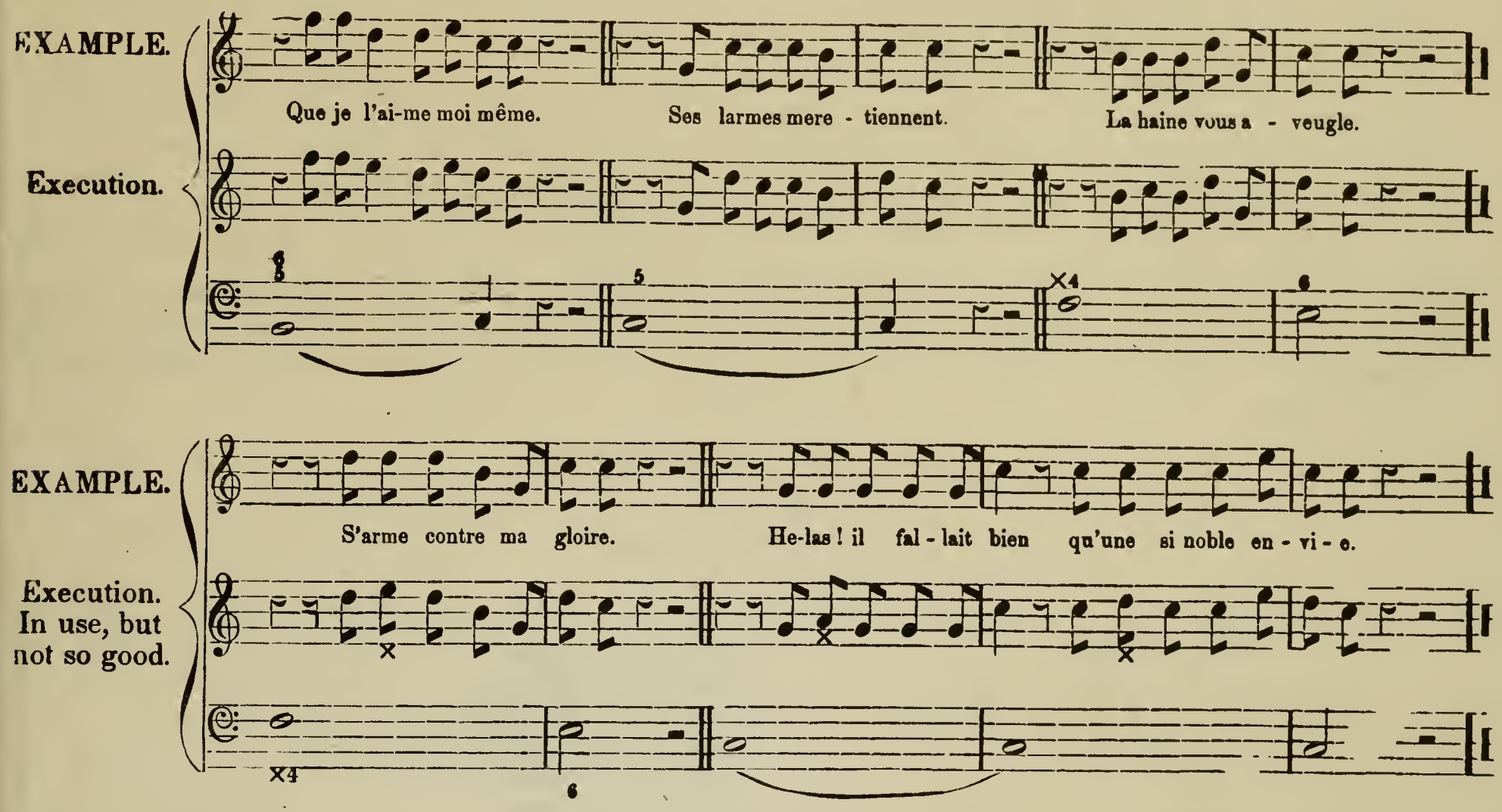
At the end of the phrase, this substitution may even be made, sometimes, by a lower note, if it is prepara tory, and if it is at the distance of a semitone only.

EXAMPLE.

Execution.

Mambre ah non sa - i Che del Dio di Mo - se no - vel - lo sdegno

These kinds of substitutions should be made less frequently in French recitative, especially at the beginning of phrases, where they are really good only when the substituted note, and that which follows it, depend on the same word.



Ornaments and runs also are often made in the recitative; we do not wish to proscribe the use of them, for if they are well chosen and appropriately placed, they may sometimes aid in the expression of the sentiment indicated by the words. But good taste requires great moderation in their employment, especially in French recitative. Some very short passages, only, should be allowed at the end of the verse, and at the repose or melodic cadence.

ON PRONUNCIATION AND ON ARTICULATION.

Pronunciation, in singing, is subjected to the same rules as in speech. Good pronunciation consists in giving to each letter, or to each syllable, the sound which belongs to it; but as syllables have generally more force and duration when sung, and as defects become thus more striking, it is necessary that the pupil, in singing, should take still more care to follow the directions of the grammar for the formation of each syllable. The rolling of the R, the hissing of the S, ought not to be extravagant; but it is necessary, above all, to apply one's self to giving to each of the vowels the sound which is proper to it, but not to excess in the pronunciation of E and of U, which, to favor the emission of the voice, should be uttered with the mouth closed as little as possible.

The merit of a good pronunciation would disappear with the singer, if he did not add a good articulation, which consists in giving more or less force to the consonants. The degree of force of articulation, ought to be subordinate to the sense of the words, to the dramatic situation, to the character of the person who is speaking, and, above all, to the size of the room where one is singing, and to the number of hearers. For such articulation as is indispensable in an Opera-house, becomes extravagant in a saloon, and such as would be sufficient in a saloon with few persons, would become, as it were, smothered by the presence of a much larger number; because the air, which is the vehicle of sound, would circulate less freely.

We would advise pupils to articulate rather extravagantly in study; for then if in singing before people they lose a little of their precision, they will still have enough to do well.

CONCLUSION.

Having now set forth such rules as have been proved to us, by experience, to be useful, it remains for us to say a few words on the manner of governing the voice and practising.

The voice is the finest of instruments, and also the most delicate. A well regulated life is necessary to preserve it; all excess tends to destroy it; all violent exercise is hurtful to it. It is even necessary to abstain from singing too long at a time; for, as it is indispensable to always sing with a full and sonorous voice, the organs would suffer by too long continued exercise. The singer should be careful to leave off singing a little while before being fatigued. It is impossible to fix a limit to the time of study; this depends on the strength of the individual. But we repeat that this study should invariably be performed, not always with the entire fulness of the capacities of the voice, but always with an open and sonorous voice; nothing is more injurious, and nothing more retards the progress than the habit of singing through the teeth, or of practising in a mere humming tone. The chest is fatigued, the throat acquires no real facility, and the voice gains neither certainty nor development.

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